

April 20, 1960

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

It was awful good to hear from you and I am delighted that you will come in in person early in June.

I shall be delighted to show you other examples by Dove and paintings by Marin, Hartley and any of the others whose names appear below and represent most of our roster.

I think you are very wise to consider a long-range plan at present. No doubt you know what is happening to prices in American art and although we have been fighting these mad jumps our artists are now becoming pretty snappy about the low, under-market values we have on their pictures — and so are the estates.

I'll be seeing you — and Mary — I hope.

Sincerely,

EGH:ph

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April 23, 1966

Mr. Vincent Scully
Department of Fine Arts
Yale University
New Haven, Connecticut

Dear Mr. Scully:

Several days ago Harvey Arnason spoke at length about the exhibition entitled "Precisionism" to be initiated at the Walker Art Center, and he advised me that you would be in charge of the architectural section. I was delighted to learn this fact.

Some years ago I proposed to Dr. Paul Sachs an exhibition of this kind which would incorporate the continuity of what the Europeans consider or considered the most characteristically American art direction, referring back to the pioneer days when style was dictated by use and when the limitations of materials forced a local idiom.

As you may know, I have worked closely with American folk art per se and have found this continuity very strongly expressed by many of the artists who have been selected by Martin Friedman who is in charge of the painting section of this exhibition. Similarities occur, of course, as you know, in glass, textiles, furniture, etc., and I was very excited when I finally came upon the architecture of George W. W. Brewster III, who in my estimation best represents the continuity in architecture. I knew it is presumptuous for me to make this suggestion to an expert but I should very much like to have you see photographs of the houses he has designed and one of which has been awarded the first prize in New England. Mr. Brewster's home address is 53 Sargent Crossway, Brookline, but his offices are in Boston proper, at 101 Newbury Street.

I am sure that he will be very happy to send you the material if you so desire. Meanwhile I am forwarding to you an album I have in my possession which I hope you will return at your convenience.

And so, I hope you don't consider this an intrusion but I do feel very strongly about the entire line of tradition and sincerely hope that you consider George Brewster in your forthcoming plans. He knows nothing about this and there will be no embarrassment for either of us if your views do not coincide with mine.

Sincerely yours,

ES:aph

April 22, 1960

Mrs Katherine Coffey, Director
The Newark Museum
Newark 1, New Jersey

Dear Katherine:

Immediately upon receipt of your letter I forwarded to Mrs. Richards the filled-in blank with all the information listed.

I regret that we did not have any previous knowledge of this exhibition as there are a number of Dove collages in our collection and we always prefer to have the specific works selected by the museum. However, I hope you will like the one I am sending. Furthermore, we have several younger artists who work in the medium and especially Tseng Yu-ho, whose work is now on view in a one-man show. This artist has developed a remarkable collage technique and it would have been very fascinating to introduce a fresh note in this group exhibition.

I do hope you will come in to see her show as it is really one of the most interesting and quite an outstanding contribution, particularly in the fusion she achieves between the East and the West.

With best regards,

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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May 10, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Don't ask me why, but in recent years or months or whatever, I have -- in shedding my hidden complexes, motivations, etc. -- developed into a miniature Billy Sunday, traveling from hotel pillow to post to give my all in the hope of disclosing a slight beam of truth about truly creative impulses in art. My bones ache, I creak at the hinges, and complain bitterly about fatigue. Having led a comparatively virtuous life, this can't be compensation and my psychoanalyst friends constantly refer to my balanced personality. Whatever the reason may be, I wish this mad impulse would stop. In any event, I am making no further dates anywhere anytime except with myself in Newtown Connecticut for two solid months. No more majika, no more Sarasota draws, and no more Chicago chicks with Simon Legree Sweet who demanded that we appear at the Institute (we stands for jurors, etc.) at nine A.M., customarily the hour for my revolving to the right so that the daylight will gradually arouse me to the day's work.

Of course this does not in any way indicate that I shall not welcome an occasional visitor in Newtown and certainly you will be the favorite visitor, as of yore. Where did you get that business about Medigliani being a naturalized American? You don't mean to suggest that I slipped up on a good artist or, on the contrary, that I have secret files on the guy. There are a couple of good stories that I can tell you about him as Sam Halpert housed him for quite a period in Paris and told me some delightful stories, a few of which I still remember.

I am very eager to hear all the details about the visit you and Jean had with O'Keeffe. I understand that she is a charming hostess, particularly when she responds to her visitors with or without wants and desires. I should also like to see the reviews of your show in New Mexico -- and should like to discuss your plans for California.

Do let me know in advance of your plans so that I can roll out the red carpet. It will be wonderful to see you.

My very best regards to Jean and to you.

Sincerely,

EGW:pb

April 29, 1960

Mrs. Edith Gregor Halpert, Director
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This letter is in reference to the possibility of setting an appointment with you whereby I shall have the opportunity of showing you a portfolio of my works.

I am a Hawaiian-born artist of Japanese descent, having lived and painted in New York City for the past three and a half years.

I read with great interest your article which appeared in The Honolulu Star-Bulletin on December 27th, whereby you state:

"I was looking for the personal. I found too much conformism. So many of your best people have moved to the mainland."

At the present time, I am seeking a gallery here that will be interested in my works, which are entirely non-objective.

I am enclosing herewith a self-addressed envelope in the hope that I shall hear from you with reference to a definite appointment.

I appreciate your consideration in this matter. Thank you.

Sincerely,



Harry Tsuchidana

101 West 109th Street, Apt. 414
New York 25, New York

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May 4, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The National Council of Women of the United States wishes to thank you for your fine cooperation in making possible the exhibition by important contemporary American women artists recently held in the IEM Galleries.

We had an average of 400 visitors a day, many of whom showed a great deal of interest in the works of art and were directed to the galleries.

I should also like to express my personal thanks and pleasure in working with you.

Sincerely,

Mary Gruskin

Mrs. Alan D. Gruskin
Chairman - Art Committee

ADG:cb

*was the rule to
for husband also?*

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ROBERT ZION · HAROLD BREEN
SITE PLANNERS · LANDSCAPE ARCHITECTS
141 EAST 44 STREET · NEW YORK 17, N. Y. · YU 6-5775-8
MEMBERS: AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

May 2, 1960

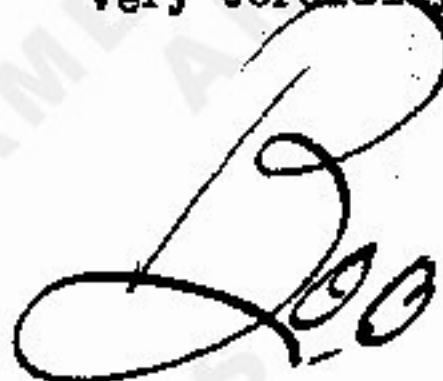
Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Edith:

Helen Kramer suggested that I drop you a note,
that you possibly had a potential client for
us. It was thoughtful of you to think of me.

I am sorry I missed you at Helen's Opening,
and hope to see you soon.

Very cordially,



RZ/wh

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purchaser is living, it can be assumed that the information
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THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

April 28th, 1960

The Downtown Galleries
32 E. 51st St.,
New York 22, N. Y.

Attn: Mrs. Edith Halpert

Dear Mr. Halpert:

Enclosed you will find the entry forms for Ben Shahn, Max Weber, A. Rattner, and William Zorach.

Please fill in the large forms and return to me; the small tags to be affixed to the back of the paintings.

You may choose at your discretion what you wish to send, but I wish to repeat that we will be most pleased to have watercolors wherever possible.

I shall notify Budworth to pick up the works sometime between May 15th and the 30th.

Mr. Butler, I am afraid, will not get to New York before Midyear Show time.

Thanking you for your kind cooperation, I am

Most sincerely,

Clyde Singer,
Assistant Director.

CS:MC
Enc. 2

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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April 23, 1968

Mrs. Joseph M. Keller
3313 Oakland Street
Ames, Iowa

Dear Mrs. Keller:

When I returned from a trip I found your letter and hope you will forgive the delay.

Naturally I was very distressed to learn that the Shalm print **LOVE AND MOLECULES #2** was in such bad condition. We sent this to Ames in a roll and evidently the gallery at the University pasted it to the grey cardboard referred to in your letter.

We certainly do not want you to have something that makes you unhappy and I would suggest that you return it to us. Perhaps we can arrange with our insurance agent to compensate us for the damage. Furthermore, if you would like to have a copy of the print in good condition we should be glad to mail it to you. However, I would prefer that you return the one you have to us in its present state rather than tear off the corners in order to roll it in a tube. It will be easier, too.

Sincerely yours,

RH:pb

Copy to Miss Peggy Patrick
University of Iowa
Iowa City, Iowa

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

April 26, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East Fifty-first Street
New York City 22, New York

Dear Mrs. Halpert:

You may recall that you were on the West coast when I was in New York earlier this year. I had hoped to introduce to you a painter who teaches here, Mr. Elliott R. Twery. We had brought color slides of his work to show you.

He is sending two paintings to New York for viewing by the Whitney Museum staff on May 9. Since the paintings are going to be in New York, I wonder whether you would be willing to have the Berkeley Express Company take them to you for you to look at them a few minutes. This would be in the week of May 11 to 13. I would not waste your time, but I do believe Twery is a good painter.

You may have seen Elliott Twery's work in the New Talent Show of 1956 sponsored by Art in America (February issue). He was invited to exhibit in the Washington Cathedral show of Religious Art. He was in the Metropolitan drawing show of 1952. One of the two paintings I would like you to see won a Certificate of Distinction at the 1959 Virginia Museum Biennial.

May we send the two paintings for you to look at? No commitment. I just want you to see Twery's work since two major paintings will be in New York anyway.

Your Hawaiian painter sounds most interesting. I hope the show is a great success.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFw/f

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L D S May 6, 1960

Dear Edith:-

Enclosed please
find a check for
partial payment for
Zorach and Tucker.
I hope looking at

731 HOSPITAL TRUST BUILDING
PROVIDENCE 3, R.I.
April 25, 1960

GASPEE 1-0254

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

I am enclosing my check for \$280.00 for payment of the picture that we purchased from you this winter. This bill was put through for payment in February, but for some reason got mislaid in the office.

I regret very much the delay.

Yours very truly,



Malcolm G. Chace, Jr.

MGC:r
Enclosure

Gemeentemuseum 's-Gravenhage

Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

W/P.

No.: 95073/D/Shahn

Onderwerp:

Bijlage(n):

's-Gravenhage, April 22, 1960.

Miss E.G. Halpert
Director Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert,

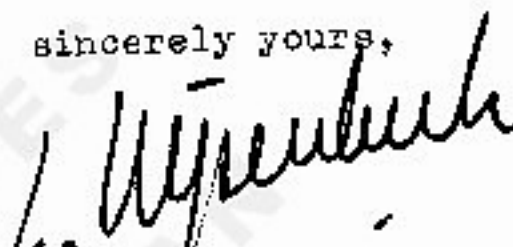
I presume that you heard from Mr. Sandberg about our discussions on the Ben Shahn exhibition. In any case he sent me a copy of his letter to you.

As I will be in the States from May 16th till June 6th I would appreciate it if I could see you during that period. Would you please let me know if and when it will be possible for you to see me?

As I have a few commitments in Pittsburg and Philadelphia I will not be in New York for the whole period. Unfortunately I cannot tell you now when precisely my New York stay will be. I will let you know as soon as I know the dates.

Hoping to meet you shortly,

sincerely yours,


Dr. L. J. F. Wijnenbeek
director.

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

April 29, 1960

Miss Edith Halpert, Director
The Downtown Gallery
52 East 51st Street
New York 22, New York

Dear Edith,

Ed Lewandowski mentioned to me two weeks ago that he had seen a
sculpture show at your gallery and was very much taken by a figure
of Christ, life size in a falling position.

Do you have a photograph of this piece you could send me and also
what is your price to a museum? Many thanks,

The Stuart Davis still life you sold Mrs. Wehr is a beauty, the
Dove is also first class.

See you soon.

Sincerely yours,



Edward H. Dwight
Director

EHD/tw

Mr. Ben Shahn

May 3, 1960

Artists Equity, the idea being that printers are not able to pay much higher fees without raising printing and publication costs to a degree that they would abandon the project. If you agree with our belief that this project has potentially excellent educational value and you agree to these proposals, would you be kind enough to sign the enclosed form in duplicate retaining one copy for yourself and returning two to us. The painting which they wish to reproduce is "Super Market" from the collection of the Wadsworth Atheneum, Hartford.

Inasmuch as the National Book Company is anxious to have the notebooks ready for fall distribution I hope we can hear from you at your earliest convenience.

With best regards,

Very sincerely yours,

C. C. Cunningham
Director

CCC:eg
Encs.

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 20, 1960

Mr. Martin Baldwin, Director
The Art Gallery of Toronto
Orange Park
Toronto 2E, Canada

Dear Mr. Baldwin:

At last Stuart Davis delivered the painting to us and as I promised I am now enclosing a color transparency and am listing the information below:

Stuart Davis AFTER SKETCH (Mural installed in 1958 at the
Heinz Research Laboratory, Pittsburgh)

Oil on canvas 43" h. x 20" w. Completed 1960.

Price: \$7000. less special museum discount of 10%.

In checking with Davis I ascertained that the two paintings which are now in progress and have been for some time are both much larger in dimensions and will range from \$12,000 to \$15,000. The above is one of the few smaller canvases which he has produced in recent years. He seems to alternate between very large paintings and extremely small ones.

I hope you are as enthusiastic about the painting as we are. Won't you please let me know your reaction as soon as we can. For your information, this will be included in our forthcoming exhibition of Davis's paintings opening on May 10th and continuing until June 4th, representing the originals of the twelve colorplates which will appear in a new book on the artist written by Hudi Blesh and published by the Grove Press. Our show coincides with the publication date. Also for your information, the other eleven paintings are being borrowed from museums and none will be for sale under the circumstances.

I look forward to hearing from you.

Sincerely yours,

EGH:pb

MADemoiselle

The Quality Magazine for Smart Young Women · 575 Madison Avenue, New York 22 · Telephone Plaza 9-2080

Editorial Offices

May 10, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This young writer is having his first novel published by MacMillan in September. This is the second published story by him in *MILLE*.

W. Wood was trained by the army to listen in on the Taiwan phone system and speaks Chinese fluently.

As you know, I don't need or want a conventional illustration and would love it if Tseng Yu-Ho consented to do it. We pay \$350.00 for colour.*

CPG:nh

Sincerely,

Cipe

Cipe Pineles Golden
Art Director

\$ 300 for B & W

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note: You have this one (Rove, Mass.) at your gallery now.

(#22 on list)

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April 27, 1960

Mr. Felix Landau
Felix Landau Gallery
102 North LaCienega
Los Angeles 46, California

Dear Felix:

I am enclosing a list of the Marins selected for the exhibition. The official consignment will be forwarded later. A few of the photographs are now on the way and others will follow.

We will arrange to have Dudworth pick up and pack the shipment for pick-up by the trucking company you use — Denver-Chicago. This will be done as soon as I come back and hope it will be in time for them to reach you before you leave for Europe.

As for me, this is the last-second dictation, as I am departing in a few minutes, weather permitting, for a ten-day trip to Sarasota and Chicago. I don't suppose it would be very serious if the Zajac shipment does not leave before I return to New York. I just haven't had time to attend to the selection, etc. Meanwhile, the Christ is at Dudworth, as we had no room to hold it and assumed that it would be cheaper to get all the things together and make one shipment, in spite of the fact that this would have to be crated separately.

Although I do not have the previous correspondence before me, I want to ask again about the LAMB IN REPOSE which was purchased by Mr. Bleedel during the show.

Furthermore, may I suggest that you write Zajac and tell him that his method of attaching the sculpture to the base is very unprofessional. Four clients have returned the sculptures (small ones) because they snapped off the base. The welding is very faulty and should be substituted by drilling holes in the sculpture itself and fastening it in a more permanent way. The weight of the bronze cannot be supported by that tiny weld. We are having the Sculpture House make these repairs as the objects are returned to us.

And so, I am off.

Sincerely,

*

EG:apb
Enclosure

April 27, 1968

Mr. Walter Reinsel, Art Director
N. W. Ayer & Son Inc.
West Washington Square
Philadelphia 6, Pennsylvania

Dear Mr. Reinsel:

Although I had hoped to give you some specific report, I have been unable to manage it before the trip I am about to make -- within a few minutes from the time of dictating this letter.

Now that I have more or less ironed out the situation with the Rattners, I shall wait to get Abe's calm reply and hope that it will not upset your plans if the final report will not be sent to you until after May 6th when I return.

Meanwhile, my best regards.

Sincerely yours,

EGH:pb

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FIVE
MILE
RIVER
GALLERY

CONTEMPORARY ART

ROWAYTON

JOAN WILSON ANNE ROSE DALLAS ERNST

TEMPLE B-8775

101 ROWAYTON AVENUE
ROWAYTON
CONNECTICUT

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May 9, 1960

Mr. Alan
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Alan:

Our opening show went very well and one of the first items to be sold was the Shahn serigraph "Profile". We'd appreciate very much if you can send us another since we have a customer for it. I'd appreciate it very much if we can have it soon.

Sincerely,

Dallas Ernst
Dallas Ernst

INTERNATIONAL ADVISORY COUNCIL, INC.

International Project Management

WOODROW WILSON HOUSE

45 EAST 65TH STREET, NEW YORK 21, N. Y. • LEXH 5-1717 • CABLES: INTADVIS NEW YORK

ETHEL C. SCHROEDER
PRESIDENT

May 6, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Further to my letter of April 22nd:

We are now planning to send the two books listed on the attached sheet to the names which you sent me. The packages will simply have your return address on the outside; and a small slip will be enclosed saying if they are interested in "Art in America" a one year free subscription will be entered for them.

When you receive the requests for the subscriptions, we will, of course, fill the orders for you.

I hope this meets with your approval.

Sincerely yours,



Ethel C. Schroeder
President

enclosure
ECS:hg

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3313 Oakland St.,
Ames Iowa
May 3, 1960

The Downtown Gallery
32 East 51
New York 22, N.Y.

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Dear Sirs:

I have shipped the Ben Shahn
silkscreen print "Suite and Molecules #2"
to you via Railway Express, and I hope
that you will send me a perfect one in its
place.

Sincerely,

Mrs Joseph M. Keller

Recd 5/4

May 10, 1960

Miss Margaret M. Watherston
336 East 53th Street
New York 22, N. Y.

Dear Miss Watherston:

I want to thank you for sending us the report on the Charles
Sheeler painting, CALIFORNIA.

When I advised the owner of the painting about the two possi-
bilities he agreed that it would be best to wait until a later
date when the paint will not be quite so soft before making
the restoration.

Thank you for your consideration.

Sincerely yours,

EGH:pb

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JEAN ARP 1887- France

Squares Arranged According to the
Laws of Chance 1916-17 Collage

Lent by the Museum of Modern Art

ALBERTO BURRI 1915- Italy

Nero 1956 Collage with oil on burlap

Lent by Richard Brown Baker

BRUCE CONNER 1933- United States

May 9, 1959 Mixed media

Lent by the Alan Gallery

JOSEPH CORNELL 1903- United States

Hotel de la Duchesse-Anne
Construction

Lent by the Stable Gallery

JOSEPH CORNELL 1903- United States

Hotel du Nord ca. 1953
Construction in wood, glass, paper,
metal

Lent by the Whitney Museum of
American Art

M. J. Dalzell 19th century
United States

The Cottagers
Watercolor and pasted paper

Gift of Joseph A. Vanderhoof 1924

LEO DEE 1931- United States

Self-Portrait 1958
Drawing and collage

Purchase 1959
Rabin & Krueger American Drawing Fund

ARTHUR G. DOVE 1880-1946
United States

Long Island 1925
Collage: Mussel shells, leaves, sticks,
twigs, grass, paper cutout, and sand

Lent by The Downtown Gallery

SUE FULLER 1914 United States

Mado (Windows) 1957 Collage

Lent by Bertha Schaefer Gallery

JASPER JOHNS 1930- United States

Small Alphabet 1957
Alphabet Tabs and Pencil Drawing

Lent by Robert Rosenblum

RAY JOHNSON 1928- United States

Overhang 1958 Collage

Lent by David Herbert Gallery

MARISKA KARASZ 1898-
United States

Lighthouse 1959
Collage and Needlework

Lent by Bertha Schaefer Gallery

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April 23, 1960

Miss Dorothy Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Dorothy:

Will it be satisfactory to you if we pick up the Stuart Davis painting VISA either Tuesday, May 3rd, or Wednesday, May 4th?

A self-addressed card is enclosed for your convenience in replying.

Sincerely,

EGH:pb
Enclosure

Inoue

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMUNITY ARTS PROGRAM

DATE 28th April

MEMORANDUM TO _____ SUBJECT _____

Dear Edith:

Thanks very much for the check. Delighted you have the "Kunsts" in your collection. It was good to see you, but too brief — see you soon again I hope. In the meantime, love from Jack and — Edith

April 28, 1960

Mr. Walter Amstutz
WHO'S WHO IN GRAPHIC ART
45 Nuschelerstrasse
Zurich 1, Switzerland

Dear Mr. Amstutz:

Your letter addressed to Mrs. Halpert has been received.
It will be called to her attention immediately upon her
return from a trip in about ten days.

Sincerely yours,

Margaret M. Bakock

rise in publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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Mrs. Merton Fredrick Wilcox

5 May 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 56 Street
New York, New York.

Dear Edith:

If anyone had told me what I was getting into with this exhibition, I never would have believed him - or her. I refer to the loan scoreboard.

A bright note - Dorothy Miller has relented and Spencer's "City Walls" is back in, but Mrs. Horter will not lend "Church Street, El" and Mathew Josephson will not lend "Staircase, Doylestown".^{xx} These are serious omissions in Sheeler's work and I am still thinking about close substitutes from that early period. Any suggestions?

You did a fine job on Bill Lane and I again want to thank you. The Baker photographs also arrived. I won't trouble you with all of the details, but the exhibition is shaping up very well.

I am still holding off on the final Dickenson choices. I have a good many of his still life pictures and am trying for the "more finished" landscape paintings. The O'Keeffe selection seems almost complete. I wanted to include the Detroit "White Barn" but they are not willing to let the picture make the whole tour. Wright Livingston refuses to lend for the whole tour also.

Since I feel a pelvis picture is important for the emphasis on structure for this exhibition, I would like to have the painting "Red White and Blue Pelvis, 1945". I will trade it for "Weekend in New Jersey". This should be revised on the loan form. Via Doris Bry is O'Keeffe's suggestion of "Winter Cottonwood", but I do not feel that this fits into the show. Also she suggests "Horn and Feathers" and "Fishhook". Neither of these work out in my plan. I am not unhappy in the choices I have made; as I point out to Doris, this is not intended as a miniature retrospective but it is an attempt to document an implicit movement in American art. Therefore I am not too worried about equal representation from every period of the artist. I know that you understand what I am trying to do and value your advice.

I am also a little disturbed that O'Keeffe does not want the "Lake George Coat and Red" of 1919 included. I feel it should be in the show since it indicates her pioneer work in pure abstraction.

x Maybe you can hit her on the head!

xx Maybe you could try thumb screws on him!

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be as a responsible search whether an artist or ing, it can be assumed that the information ed 60 years after the date of sale.

April 28, 1960

Mrs. Lilly Weil Jaffe, Curator
Temple Emanuel Museum
Arguello Boulevard and Lake Street
San Francisco, California

Dear Mrs. Jaffe:

This is just to let you know that Mrs. Kalpert is away on a rather extended trip lecturing and jurying and that your letter of April 7th will be on her desk for reply shortly after her return in about ten days or so.

Sincerely yours,

Margaret M. Babcock

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April 23, 1960

Mr. Benjamin Waldstein
484 Washington Street
Brookline, Massachusetts

Dear Mr. Waldstein:

Since I had the privilege of seeing the paintings we discussed
during our telephone conversation I have checked further and
find that I cannot improve on the prices I mentioned.

However, I would be interested in purchasing the Gontchareva
painting entitled NATURE MORTE, 14" x 24" in size, and priced
at \$550.

If you care to send this to me via Boston Truck together with
a bill, I shall be glad to remit the amount involved. While
she has no market in America I have been interested in her work
and I should like to add this painting to my collection.

I look forward to hearing from you.

Sincerely yours,

EGH:pb

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, JR., *President*
WILLIAM A. HUGHES, *Vice-President*
MR. JOHN R. HARDIN, *Vice-President*
MR. GEORGE BAKER, *Vice-President*
LEONARD DRYFUS, *Treasurer*
KATHERINE COPPEY, *Secretary and Director*
MR. MILDRED BAKER, *Art's Secretary and Assoc. Director*
TELEPHONE: MITCHELL 2-9011

April 26, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your cooperation in the matter of the Dove collage. The one which you have offered us is exactly what we wanted, illustrating as it does a quite different approach to the medium than that of other early moderns.

We shall certainly come in to see the show of Tseng Yu-ho. I regret that we could not introduce a collage of hers into this exhibition, but as I mentioned before, we are not attempting anything like a definitive covering.

Again, our gratitude to you. We believe we shall have an exciting exhibition and the Dove is certainly an important addition to it.

With my regards,

Sincerely yours

Katherine
Director

:10

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMSTUTZ & HERDEG GRAPHIS PRESS 45 NUSCHELERSTR. ZURICH 1

TELEPHONE 271215 • CABLE ADDRESS: AMHERD

Miss
Edith Gregor Halpert, Director
The Downtown Gallery
32, East 51st Street
New York 22, N.Y./USA

Zurich, 21st April, 1960
77/nf

Dear Miss Halpert,

Thank you for your letter of April 12th. I am very much obliged for the trouble you are taking in this matter and for collecting material which can be used to illustrate Mr. Ben Shahn's page in WHO'S WHO IN GRAPHIC ART.

Concerning record covers, I shall write to Mr. S. Neil Fujita.

I am fully aware that Mr. Shahn is, above all, a painter and a draftsman but even so I feel that it will not be too difficult to do justice to Mr. Shahn as a great artist by mainly reproducing his applied works.

Naturally I shall refer in Mr. Shahn's page in WHO'S WHO IN GRAPHIC ART that you are his sole representative. Does this also apply for any applied work Mr. Shahn might do? I presume you will also be able to send me a photograph of Mr. Shahn and a signature specimen which I can use for his page.

I shall look forward to seeing the material by Mr. Shahn as quickly as you conveniently can.

Yours sincerely,

AMSTUTZ & HERDEG
THE GRAPHIS PRESS

Walter Amstutz
(Walter Amstutz)

not to publishing information regarding sales transactions, research is a responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

May 10, 1960

Mr. H. E. Parker, Jr.
Vice President and Trust Officer
The First National Trust and Savings Bank
San Diego 12, California

Dear Mr. Parker:

I have just received a letter from Miss Kraushaar which I am now enclosing.

As you will note, a copy of my letter, together with a photostat of Miss Kraushaar's letter, will be forwarded to Mr. Sherwood.

For your information, the Leicester Galleries, Leicester Square, London, is one of the outstanding art institutions in London and like the Kraushaar Gallery has an impeccable reputation. No one would question the authenticity of a painting that has cleared through one or the other.

I trust that this will help conclude the transaction --- and share with Miss Kraushaar the regret for so long a delay.

Sincerely yours,

RMH:ph

Enclosure

Copy to Mr. Richard E. Sherwood
Suite 800
433 South Spring Street
Los Angeles 12, California

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April 27, 1960

Miss Charibel Goodwin
Peter Cooper Hotel
130 East 39th Street
New York, N. Y.

Dear Miss Goodwin:

Several days ago Mr. Harris Prier, director of the American Federation of Arts, mentioned that you owned a number of paintings by Lemarr Goodwin and might be interested in disposing of some or all of them.

As this gallery was responsible for recreating an interest in the so-called Harnett school, I would be very much interested in seeing these paintings for consideration, or, if you are not prepared to sell these, just for added material for a book that I have about ready.

I am leaving town for a two-weeks trip and shall be available any time thereafter for a visit with you if you find it agreeable.

Sincerely yours,

BM:spb

April 23, 1966

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

Many thanks to you and the museum staff for your cable. It was most thoughtful and deeply appreciated.

The Tseng Yu-ho exhibition looks very handsome indeed and the response has been most enthusiastic with quite a number of sales during the first few days of the opening week. What pleases me most is the large attendance of artists who are greatly impressed with the paintings and are sorry to have missed meeting the good-looking artist.

I am so delighted that you are planning to be here in May. At the moment I am contemplating a trip early next week but will return about the 7th of the month and hope to hear from you shortly thereafter so that we can make plans for your visit which I understand will be during the latter part of the month.

And so, Aloha.

Sincerely,

EGH:pb

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pay

PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30
TELEPHONE POPLAR 5-0300

April 27, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Stuart Davis Something on the 8 Ball is being shipped to you today via express collect. After you have received it, would you kindly sign and return the enclosed form.

Enclosed we are sending you a bill, in the amount of \$13.50, covering the insurance. At your convenience, would you be so kind as to have a check sent directly to Eliel & Loeb & Margraff.

With many thanks,

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

enclosure

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LEONE - VIA FONTANA 85, INT 15 - ROME, ITALY

2 MAY 1960

MRS. EDITH G. HALPERT
DIRECTOR,
THE DOWNTOWN GALLERY
NEW YORK.

DEAR MRS. HALPERT:

AS YOU PROBABLY KNOW, LAURA SARONE IS NOW MARRIED; AND, BY NECESSITY, MY PAINTINGS ARE NOW IN STORAGE IN NEW YORK.

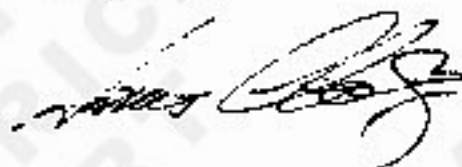
DURING MY SARONE EXHIBITION, A MAN CALLED BIRNME OF LOS ANGELES CAME IN AND WAS WILDLY ENTHUSIASTIC ABOUT MY WORK. HE OFFERED ME A ONE-MAN SHOW AT HIS GALLERY AND GREAT PROMISES. I KNOW NOTHING ABOUT THE GALLERY EXCEPT THROUGH A COUPLE OF MUTUAL FRIENDS, AND I WONDER IF YOU COULD GIVE ME ANY ADVICE AND INFORMATION ON THE SILVAN BIRNME GALLERY?

BIRNME'S APPEARANCE WHETTED MY APPETITE FOR A WEST COAST EXHIBITION AND/OR GALLERY. AS YOU KNOW, I HAVEN'T SHOWN THERE FOR MANY YEARS. JACK ZAJAC MENTIONED THAT FELIX LANDAU WILL BE IN ROME ABOUT THE 15TH OF MAY. I UNDERSTAND YOU HAVE A LOT OF BUSINESS RELATIONS WITH HIM. I WOULD VERY MUCH LIKE HIM TO SEE MY WORK; IF IT IS AT ALL POSSIBLE, COULD YOU MENTION ME TO HIM?

ALL OF MY PAINTINGS IN NEW YORK ARE NOW IN STORAGE AND I FEEL IT IMPERATIVE THAT THEY SHOULD BE CIRCULATED. SINCE I HAVEN'T MADE A DECISION AS TO A NEW YORK GALLERY, I THOUGHT THAT REPRESENTATION AND/OR SHOWING IN THE WEST COAST WOULD BE THE PROPER THING TO DO. I WOULD WELCOME ANYTHING YOU MIGHT HAVE TO SAY ON THIS MATTER.

THANK YOU SO MUCH, AND I AM HOPING TO HEAR FROM YOU SOON. WITH ALL BEST REGARDS, I AM,

SINCERELY,



JAMES C. LEONE

May 10, 1966

Mr. Carl F. Riter, Chairman
Exhibition Committee
Department of Art
Milwaukee-Dowder College
8518 East Hartford Avenue
Milwaukee 11, Wisconsin

Dear Mr. Riter:

Your letters addressed to Georgia O'Keeffe, Charles Sheeler, and
Abraham Rattner have been referred to us as their agents for reply.

Much as we should like to cooperate with you, Mrs. Halpert has
asked me to say, we have, unfortunately, no paintings by these
artists in the dimensions specified.

Sincerely yours,

Margaret M. Babcock

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES F. VANIER, D.S.O., M.C., C.D., Governor General of Canada

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THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA • Empire 3-
3486

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ALAN Y. EATON, Vice-President

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Director

MARTIN BALDWIN, LL.D.

Secretary-Treasurer

A. K. KEMBAR

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April 29, 1960

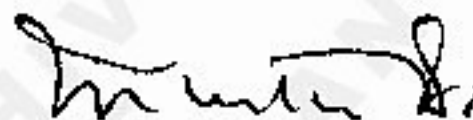
Mrs. E. G. Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert:

Thanks very much for your letter of
April 20th and for the colour transparency of the painting
AFTER SKETCH by Stuart Davis. I hope to have something to
write to you about next week.

In the meantime, can you tell me how
accurate the colour transparency is in this case?

Yours sincerely,



Martin Baldwin
Director

MB/cf

AF A

May 5, 1960

Miss Catherine Perkins
Hampton Gallery
Amagansett, L. I.

Dear Miss Perkins:

You were very kind indeed to let us see the painting of the Jocelyn Children. It is a very handsome example.

I had this painting examined and find that there has been considerable retouching etc. Since our clientele is mainly that of museums, it would be impossible for us to place the picture in that altered condition. Therefore, we shall be obliged to return it to you. Please let me know on the enclosed card when this will be picked up.

Again, many thanks for your consideration.

Sincerely yours

ESHL

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JEAN DELADOUR
DIRECTOR

COUNTY OF LOS ANGELES
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

G. F. DENNING
ASSISTANT DIRECTOR

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25 April 1960

Downtown Gallery
32 East 51st Street
New York 22, New York

Attn: Mrs Edith Halpert

RE: Loan No. 1533

Gentlemen:

We are enclosing the original and copy of the above numbered loan receipt. Please sign and return to us the original of the receipt. You may retain the copy for your record.

Very truly yours,

LOS ANGELES COUNTY MUSEUM

FRIEDA KAY FALL
Museum Registrar

By

Thyrna Jordan
FKF:ap
Encl

Editor
If by any remote chance you like the
idea, Alice & I would love to have
you sit at our table
Bill.

*The Board of Trustees
and
The Women's Committee
of
The Corcoran Gallery of Art
request the pleasure of your company
at
The Corcoran Dinner and Ball
and
a preview of the exhibition
American Painters of the South
Friday, the twenty-second of April
at half after eight o'clock
The Corcoran Gallery of Art*

R.S.V.P.

Black Tie

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1960

Mr. Diggory Venn
Managing Director
Boston Arts Festival
31 Newbury Street
Boston 16, Massachusetts

Dear Diggory:

It was nice to hear from you.

Indeed I was always impressed with the Boston Arts Festival but as I wrote you a short time ago my personal reaction to this year's arrangement is on the negative side. Thus it would not be conducive to my approaching the directors of the Halpert Foundation with a request in which I cannot participate enthusiastically. I am sure you will understand my position in the matter.

Perhaps we can do something on a future occasion. Meanwhile, my very best regards.

Sincerely yours,

EGH:pb

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April 27, 1960

Mrs. John D. Rockefeller 3rd
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Blanchette:

I am deeply grateful for your invitation to attend a special preview on Tuesday, May 3rd.

Unfortunately for me, I shall be in Chicago at that time serving on the Institute jury.

I feel deeply disappointed also that I shall not attend the museum auction but I am off for Sarasota this afternoon to deliver two talks.

I wish you great success with the auction.

My best regards.

Sincerely,

EBH:p

April 23, 1966

Dear Virginia and Gil:

It was wonderful to hear from you and I was rather amused to see that you were stopping at the same hotel where I have stayed in Rome — it seems like many many years ago.

Your second letter delighted me as I was very eager to have you meet Zajac and to have you tell me something about him. As he probably told you, his exhibition here has been a great success and I am really delighted with the personal equation found in his work. All the stuff you have been seeing in Paris is now becoming passé in New York — thank heavens — and it is a joy to see a young sculptor who has real individuality plus craftsmanship and an equal joy to find so great a rapport among the public.

If I weren't so g.d. tired all the time (and do I bore myself and everybody else with this constant yapping) I would really be on top of the world at this moment now that the reversal has actually occurred. Yesterday, as a member of the American Federation of Arts, I attended the annual meeting held at the Four Seasons (and believe me there is nothing beatnik about the art world today). The meeting continued with a tour of the Seagram Building, the Chase Manhattan Bank, and C.I.T., all buildings which have included in their décor paintings and sculpture by the so-called advanced artists. After seeing yards and yards of impersonal manifestations measuring anywhere from ten to twenty feet in width, I was interested to hear many of the hip characters attending this shindig complain about the monotony. On Sunday there will be a picket line protesting the activities of the Museum of Modern Art but this is no longer necessary although it is or rather will be a dramatic performance which no doubt will be well publicized. Unfortunately I have other commitments and cannot witness this special performance. There have been so many quiet manifestations in New York and elsewhere indicating a complete round-about face. The revolution is such a dull rehash of the Nineteen Twenties and early Thirties and though it affected a number of the younger generation we oldsters are truly bored and are very pleased that youth, novelty, and deliberate eccentricity will no longer rule the waves. I am telling you all this because you seemed rather distressed that the old girl was resting on the sidelines while progress was pumping. So much for that.

Having recently returned from a talking engagement in St. Louis, I am about to depart for Sarasota where I have to deliver two so-called

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STEPHEN A. STONE

180 Elgin St.,
Newton Ctr., 59 Mass
May 1, 1960

Dear Edith:-

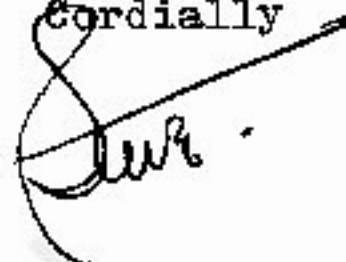
The periodic and seemingly never-ending task of revising insurance valuations is again upon me. Enclosed is a list of items purchased from you or where I suspect you might be helpful, together with the current figure that I am using for insurance purposes.

Could I impose on your good nature with the request that you look over the list and put in your present appraisal. While I am not seeking to enrich the insurance company, I am trying to protect myself against catastrophe.

I hope this not too much trouble, but in any event I do appreciate your help.

We look forward to seeing you soon.
Sybil joins in sending best regards.

Cordially



Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

rior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Officers and Trustees

of the

NEW YORK STATE HISTORICAL ASSOCIATION

invite

Mrs. Harriet

To The Opening of The New Collection

NEW-FOUND FOLK ART OF THE YOUNG REPUBLIC

FENIMORE HOUSE

COOPERSTOWN, NEW YORK

Saturday, April thirtieth, Nineteen hundred and sixty

Four-thirty o'clock

Cocktails and Supper
R. S. V. P.

Speaker:
Alexander Eliot

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 10, 1960

Mr. James S. Schramm
P. O. Box 587
Burlington, Iowa

Dear Jim:

I look forward with pleasure to your forthcoming visit.

Do call me when you arrive in New York and let's set up
a big date.

Sincerely yours,

EGH:pb

3100 2000 1000 2000
Mr. James S. Schramm

May 10, 1960

7. rda

May 10, 1960

Mr. Robert A. Veldman
Breuler Galleries
729 North Milwaukee Street
Milwaukee 2, Wisconsin

Dear Mr. Veldman:

On my return from a two-weeks' trip I immediately attached the various folders and find that we had sent you five photographs of O'Keeffe paintings on April 23rd.

Would you be good enough to let me know whether any of these are of interest; if not, won't you please return the prints to us -- and we shall try again at some future time.

Sincerely yours,

ECH:pb

note again JH

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY



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FRANKLIN CONKLIN, JR., *President*
WILLIAM A. HUGHES, *Vice-President*
MRS. JOHN R. HARDIN, *Vice-President*
MRS. GEORGE BARKER, *Vice-President*
LEONARD DREYFUS, *Treasurer*
KATHERINE COFFEY, *Secretary and Director*
MRS. MILDRED BAKER, *Art Secretary and Assoc. Director*
TELEPHONE: MITCHELL 2-0811

April 20, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

I regret having to write to you so urgently, but we are having a collage exhibition opening on Thursday, April 28. One of the works we were counting upon particularly was a Dove collage from the Museum of Modern Art, and have just found out that it will not be available to us.

Can you assist us in this matter? The exhibition will run until June 12, and while it does not attempt to be a complete survey of all artists of importance who have utilized this medium, we are presenting something of an historic survey in addition to works by living artists. The Dove would be important to us and we would greatly appreciate your assistance.

In the hope that you will be able to lend us a collage, I am enclosing our exhibition loan form, which we would appreciate having filled out and returned to us. We will of course assume the insurance costs and transportation will be made by our station wagon. We can promise you expert handling of the work.

We will telephone you later this week. I hope that we may have your cooperation in what we believe will be an attractive and stimulating exhibition.

With my regards,

Sincerely

Director

slc
enc.

April 27, 1966

Madame Jean-Jacques Duval
STUDIOS OF JEAN-JACQUES DUVAL
88 West 15th Street
New York 11, N. Y.

Dear Madame Duval:

Your letter addressed to Abraham Ratner was forwarded to me and was received today.

Both the artist and the gallery would very much like to cooperate with you. We shall be glad to lend you a painting for the occasion.

Please let us know when it will be picked up and when the insurance will go into effect.

A consignment invoice is enclosed.

Sincerely yours,

RGR:ph

Copy to Mr. Abraham Ratner

#

FIGURE WITH WINGS AND MASK 50/02 51x38

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 20, 1960

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Charlie:

Forgive me for not writing sooner. This has been a mighty hectic week.

The dates suggested are entirely satisfactory. If I may have a choice, I would prefer May 12th. Suppose you phone me when you get in (after 11:00 AM) and we can make a specific appointment. It will be so nice to see you.

Best regards.

Sincerely yours,

EGH:ph

COLLAGE: Art in Scraps and Patchwork

April 28 - June 12, 1960
The Newark Museum, Newark, New Jersey

Although pasted "additions" to paintings and watercolors can be found in a few works of art before 1900, the introduction of paper, textiles and other matter into more traditional media, or the composition of pictures totally from such material, is of recent origin. This medium is known as "collage" and the interest in it among modern artists goes back to a work of Georges Braque of 1912. Since that time, many artists of many countries, working in many styles, have found it an effective way of setting forth their ideas. The present show does not attempt to be definitive. While it emphasizes the recent work of a number of significant American artists, the various "traditions" which have been established during the last 50 years in collage can also be seen here.

Braque, Picasso and other cubist artists, and such followers of the cubists as the Italian, Gino Severini, investigated collage for its esthetic possibilities — for annihilating the traditional illusionistic method of presenting space and for emphasizing the flatness of the two-dimensional picture plane — for what could be "flatter" than applied papers? This spatial, structural and usually textural interest has found latter-day exponents among such artists as Anne Ryan, Sue Fuller and to a degree, Esteban Vicente. The Dada movement, which grew in Europe shortly after cubism, was an esthetic approach the avowed intention of which was the destruction of traditional art methods, with emphasis on shock, absurdity and wit; Jean Arp and above all, Kurt Schwitters, were among the early Dada artists in collage; Robert Rauschenberg, Jasper Johns and Bruce Conner have carried the Dada approach to the present day. Joseph Cornell's surrealist box constructions

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May 6, 1960

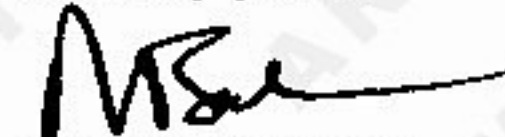
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

As you have probably heard from my uncle, the exhibition has been a success here in Cincinnati. We have a great deal of interest in it. Now, it would be very nice if we could find someone who would be interested in giving something to the Museum. As you know, there is a real separation of policies between our organization and the Museum. Our program is concerned entirely with exhibitions and activities, not acquisitions. The area of acquisitions is left open to the Museum. If we raise funds for acquisitions, it diverts them from our organization. Perhaps this is not such a nice situation; however, we have never been able to exert effective pressure on the Museum, even though several of the Museum's trustees have been in favor of such pressure. Perhaps you have some better ideas?

Enclosed, you will find copies of the receipts which were sent to me for the things borrowed from your gallery. There are two items listed on your receipts which were not shipped to us. They are "Myra" and "Embrace". I have crossed them off the receipt. You will also find enclosed, my additional condition report, which notes changes of condition since the time that the exhibition was seen at the Whitney. Only those items which are not in the condition previously reported to us by the Whitney have been noted. I have sent Miss McKellar a similar report. In regard to the question of red paint, I assume that it must have been caused by abrasion. It is possible that some of the pieces of sculpture were moved on a hand truck or dolly without padding. In the case of the "Puma", there is a new chip on the base, I cannot tell which is the old one.

Sincerely yours,



Allon T. Schoener,
Curator

ENC: 1) Receipt
2) Additional Condition Report

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April 28, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1716 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Friedman:

As Mrs. Halpert is away on a speaking tour, it will be shortly after her return about ten days from now before it will be possible for her to answer your request for valuations of the works listed in your recent letter.

Sincerely yours,

Margaret M. Babcock

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May 10, 1966

Mr. Harris E. Prier, Director
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Harris:

I gather that your letter of April 30th crossed the letter addressed to you by Dr. Michael Watter, treasurer of the Halpert Foundation, a letter containing the check for \$2500.

You know how strongly I feel about the Federation but that on the other hand I cannot make any commitment without the approval of the directors. May I suggest, therefore, that early in 1961 you send a request to the Foundation addressed either to me or to Dr. Watter.

And I certainly hope that you have tremendous success in your new home.

My best regards.

Sincerely yours,

EGH:ph

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April 27, 1966

Mrs. Edwin Grossman
Auditorium Administrator
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mrs. Grossman:

Thank you very much for the check.

Again I want to express how much I enjoyed my visit in St. Louis and meeting you and other charming Missourians.

Sincerely yours,

EGH:pb

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

April 27, 1960

*With
Consequence
to it*

Mrs. Joseph Gosman
3615 Christie Drive
Toledo 6, Ohio

Dear Mrs. Gosman:

Thank you for your letter.

Under separate cover I am sending you photographs of several paintings with all the pertinent data.

These are in the exhibition and of course cannot be withheld or withdrawn until after the closing.

ML If any of these interests you especially, and if they are still available, we shall be glad to send one to you on approval providing that you assume the expenses of packing, shipping, and insurance.

I am leaving on a trip and will not return until May 6th when I shall hope to hear from you.

Sincerely yours,

*Edith G. Halpert
p.k.*

EGH:pb

*Dear Mrs Halpert
We like them in following
Order 1 - singular 450.
2 - Pacific
~~3 - Pacific~~
if available send ^{one} to us please?
when is exhibition over? Mildred Jovanovic*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1960

Mr. Lawrence Karter
2 Sutton Place South
New York, N. Y.

Dear Mr. Karter:

I am very glad to give you the current market value of the painting by Parry. The information is listed below.

STILL LIFE WITH FRUIT, painting in oil, 39" x 23" \$700.

Sincerely yours,

EGM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is by published 60 years after the date of sale.

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May 10, 1968

Mr. Roy C. Burke
Art Department (Department of Fine Arts)
Northern Illinois University
DeKalb, Illinois

Dear Mr. Burke:

Enclosed please find our consignment invoice for the gallery and the artist's loans represented in the Rattner retrospective exhibition which opens in DeKalb on May 22nd.

You will note that with the exception of the last three items the paintings and drawings are for sale. The prices are indicated in every other instance.

Would you be good enough to sign and return the blue receipt form for our records.

I hope the exhibition is a great success.

Sincerely yours,

EGM:ph
Enclosures

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May 2, 1960

Mr. Hermann W. Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

Mrs. Halpert is now in Chicago and will return to the gallery on May 6th. Your letter will be referred to her immediately for a reply.

Sincerely yours

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Memo from Lawrence Allen

5/5/60

TELEGRAM TO MR. ELLIOTT

DAVIS PAINTING RECEIVED THIS MORNING
HOLE IN CRATE AND PAINTINGS RAILWAY
EXPRESS NOTIFIED. PLEASE NOTIFY YOUR
INSURANCE COMPANY.

THE DOWNTOWN GALLERY

speeches which I hope to write tomorrow night, the only time I have left before leaving. Since a trip to Chicago follows shortly, I decided to cheat a little bit and sneak off from the hotel where I am registered during the talks to another hotel in the hope of having at least two days to myself. And if the sun does not shine -- and it never does on my trips to sunny climes -- I shall rent me a sunlamp and recline on a chaise longue for hours each day.

And boy, do I look forward to Hextown this year. After three summers abroad it will be a great great experience to just relax five days each week, with only people I love dearly visiting during weekends. Did I tell you that I bought the fifty-five acres behind and around me to prevent the construction of fifty houses in my vicinity?

Of course I would have loved to join you guys in Rome but you can well realize how impossible a feat that would have been. By the way, when the hell are you coming back to the states? I have asked this question innumerable times but to date have had no specific reply. Don't forget this is an election year and two Democratic votes are extremely valuable -- and I sure miss both of you, to say nothing of Holly, and can't wait until you get back. Do write soon.

Love,

Mr. and Mrs. Edwin Gilbert
9 rue Sedillot
Paris 7, France

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withstand outside interference
and eruptions.

To-day is a very meaningful
day for me. With you - I
will gladly share it.

Tendly
Helen

April 25, 1960

(over)

- 2 -

Mrs. Edith Gregor Halpert

There may also be a word to the student to write us of other selections he would like to see on future covers. (Do-it-yourself market research). The National logotype (the eagle at the head of this stationery) will also be printed on the inside.

The pictures will be protected from scratching and stains with a clear, liquid, vinyl coating.

Our printer will be Connecticut Printers, Incorporated. Although you are probably aware of the quality of their work, I am enclosing a copy of their latest annual report which will bring you up to date on their latest awards. The notebooks will be sold to college students across the land.

We would like to print 20,000 copies each of "Midi" By Stuart Davis; "Golden Gate" by Charles Sheeler and one of the following by Ben Shahn: "Spring", "Vacant Lot", or "Supermarket".

(You can help us decide on the Shahn selection by telling us if the enclosed clipping of "Spring" is true to the original in color and tone.)

We are willing to pay \$250 in reproduction rights to each artist for the use of each picture for this run; plus a museum fee of either \$50 or of 500 copies of the print minus company markings. We may be billed once for the entire cost (rather than quarterly as I mentioned over the phone.)

The museum prints would be imprinted on the same durable, glossy stock as our notebook covers, and protected with the same, clear, vinyl coating.

The offer of prints may be especially attractive to the smaller museums because the same prints would probably cost \$700 to \$1000 if contracted separately.

I hope this letter answers your questions. Please remember me to Lawrence Allen.

Sincerely,

Austin W. Kenefick, Jr.
Austin W. Kenefick, Jr.
Product Research

AWK/sk
enc.

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EXECUTIVE OFFICES
POLLOCK PAPER CORPORATION
DALLAS

APRIL 21, 1960

LAWRENCE S. POLLOCK
PRESIDENT

THE DOWNTOWN GALLERY, INC.
32 EAST 51ST STREET
NEW YORK, N.Y. (22)

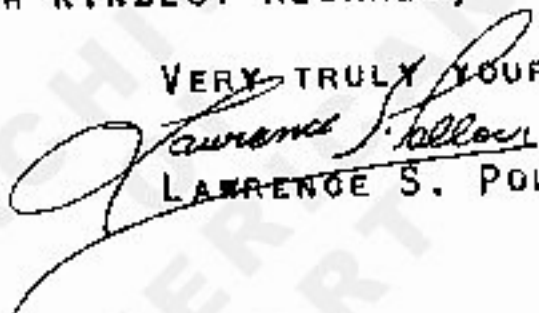
GENTLEMEN:

REGRET TO ADVISE THAT THE TWO PAINTINGS WHICH
YOU SENT ON APPROVAL WERE NOT ACCEPTABLE TO
THE TWO INSTITUTIONS WHICH MRS. POLLOCK HAD
IN MIND AS RECIPIENTS.

THE ARTHUR G. DOVE PAINTING WAS RETURNED BY
THE DALLAS MUSEUM OF FINE ARTS DIRECTLY TO
YOU AND THE RATNER PAINTING IS BEING FORWARDED
TODAY BY PREPAID EXPRESS, BY ME.

REGRETTING THE NECESSITY OF RETURNING THESE
PAINTINGS, AND WITH KINDEST REGARDS,

VERY TRULY YOURS,


LAWRENCE S. POLLOCK

GW

AIR MAIL

PS- KINDLY ADVISE RECEIPT OF BOTH PAINTINGS
UPON THEIR ARRIVAL.

L.S.P.

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THE MUSEUM OF MODERN ART, NEW YORK

April 25, 1960

Dear Edith,

Mrs. Bliss Parkinson, Mrs. Nate B. Spingold
and I are organizing a special preview of the ex-
hibitions, "Portraits from the Museum Collections",
and a private showing of "Claude Monet: Seasons
and Moments" for a few friends on Tuesday, May 3rd,
at 6:00 P.M.

I know that it would add to the interest of the
occasion if some of the donors to the exhibitions
could be present. We hope very much that you will
join us and, if it is a fine day, we will have the
cocktails in the Sculpture Garden.

Sincerely,

Blanchette

Mrs. John D. Rockefeller 3rd
President

RSVP

11 West 53rd Street

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2050 BENJAMIN FRANKLIN DRIVE • LIDO BEACH • SARASOTA, FLORIDA
PHONE FULTON 8-2167

May 5, 1960

Mrs. Edith Halpert
32 East 51st Street
New York City, N. Y.

Dear Mrs. Halpert:

We hope that your stay at the Triton Hotel was enjoyable and
your trip home a safe and pleasant one.

It was a pleasure to have the opportunity of serving you and
we trust we will have the pleasure of seeing you again on
your next trip on vacation.

Very truly yours,

Jay Saphier
Jay Saphier
Manager

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

April 29, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed you will find our check in the amount of \$50.00 for the repair of the frame on the Kuniyoshi "Circus Girl Resting" which was included in the exhibition CROSSCURRENTS.

We are sorry about the damage and trust that the frame is now in good condition.

Yours sincerely,

Virginia Chase
Assistant Registrar

VC:w
Encl.

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May 16, 1980

Mr. James S. Schramm
 2760 South Main Street

sch:bp

STROBELLY HOUSE

o p's qare.
 No call me when you arrive in New York and let me see
 I look forward after business to your forthcoming visit.
 Best love

Distribution: 1000
 E. O. Box 981
 Mr. James S. Schramm

May 16, 1980

5. 1960
Mrs. Harry M. Douty

4612 Butterworth Place N. W., Washington 16, D. C.

Dear Mrs. Halpert:

One of the curators at the Corcoran Gallery here (I have misplaced his name, and my memory is wretched, but he was youngish, with a slight, charming foreign accent) told me recently that you might be interested in two paintings which I own.

These two paintings are by W. M. Prior - one is signed, the other is not, but both seem to be done by the same artist, are in identical, very old gold leaf (I think), maybe gilt frames. They are both done beautifully on glass so that the painting looks the same from the back as from the front. They are full size portraits (head and shoulder) of George and Martha Washington. Martha is truly lovely, and every one who has seen her has commented that they have never seen this particular portrait of her. George seems to be the well-known Stuart portrait in the Athenaeum in Boston. George bears the signature - on the back. Unfortunately, neither of these portraits is ~~xxx~~ in very good shape, although both are restorable. I have decided to sell them because I cannot afford the cost of restoration (at least from the stories I hear about restorers). Also, my husband does not care to have George and Martha on our walls, no matter of what historic value the paintings are.

If you are interested, what can we do about it? The pictures are too large for me to carry to New York, and I wouldn't know how to do this anyway. As a matter of ~~the~~ fact, they would be in better shape if I hadn't carried them down to the Smithsonian where the curator there told me a Mr. Garbish (Garbisch?) would probably like to have a look at them. At the time I thought I would keep them for myself, so I neglected to get Mr. G's full name and address. Do you know him? I gather he collects ~~xxx~~ folk art, primitives, etc.

I neglected to mention the specific trouble with the paintings. They are beginning to flake off, but so far the features are intact.

Sincerely yours,

Esther M. Douty

Mrs. Halpert, Director
Downtown Gallery,
New York, N.Y.

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April 27, 1960

Dr. John J. Mayers
64 Metropolitan Oval
New York 62, N. Y.

Dear Dr. Mayers:

I am so sorry about the Kuniyoshi reproduction.

According to our records the painting was sold to Mrs. DePinna and although we heard that she had resold it we did not know the correct name of the current owner. Also, since our invoices indicate that the reproduction rights remain in the hands of the artist and/or the gallery we gave the New York Times permission.

We are now entering your name in our records as owner.

Sincerely yours,

EGH:pb

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April 23, 1960

Mr. Robert A. Veldman
Dresler Galleries
730 North Milwaukee Street
Milwaukee 2, Wisconsin

Dear Mr. Veldman:

I am so sorry that the photographs I sent you did not arrive.

Because our photographer is so very busy these days it may take two or three days before I obtain the prints of O'Keeffe paintings within the \$2500 category. This time I shall send them via first-class mail so that there will be no possibility of any slip-up.

Sincerely yours,

RM:pb

ds Ketchikan 1934
Green River
Fishhook
V70 H.M. Landrope
V04 In The Patis VI

1400.-

1350.-

2400.

1350

2400

April 27, 1960

Mrs. Grace Gabe
1385 Shakespeare Avenue
Bronx 52, New York

Dear Mrs. Gabe:

Pardon me for being rather slow in connection with the appraisal but it is almost impossible to complete the job with the limited material on many of the items.

Would the estate consider spending the money on photographing about twenty of the objects? The dealers and museum personnel cannot find the time to visit the warehouse to examine the individual objects before appraising them but can do so fairly easily with the help of a photographic print. I have taken the dimensions as you know, and can chip out with the descriptions and other data.

Our photographer would agree to do the work at the warehouse. He charges \$5.50 for a negative and two prints and I would suggest that this be done immediately, thus expediting the work from every point of view. If you recall, a number of the pictures were not titled and although I have gone through a number of catalogues I could not identify all the Sautines and some of the sculptures and other paintings. Although a good deal of the work has been completed, you would get a very inadequate report unless we carry out the photographing plan. Won't you please let me know your wishes in the matter?

I am going off on a trip but while in Chicago I will have a good opportunity of checking into some other catalogues in the museum library there.

Sincerely yours,

KMH:pb

May 10, 1966

Mr. John Denman
Hilltop Community
14845 South East 85th Street
Bellevue, Washington

Dear Mr. Denman:

On my return from a two-weeks' trip I found a message to the effect that you had called regarding a painting by Tseng Yu-he and that you would rely on my judgment in making the selection. This is most flattering and I am going slightly mad in making the decision. However, I decided to choose my special favorite and it is being sent to you very shortly. The show has just closed.

Naturally I hope that you will be as enthusiastic about it as I am and look forward to hearing from you when the picture reaches you and the whole Denman family will have had an opportunity to live with it for a few days.

It was wonderful seeing you and I had hoped that you would drop in before leaving for the West Coast.

My best regards.

Sincerely yours,

BGR:pb

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or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both sales and purchases involved. If it cannot be
obtained after a reasonable search whether an artist or
collector is living, it can be assumed that the information
is published 60 years after the date of sale.

April 20, 1960

Mr. William H. Lane
Standard Pyrexoleid
Leominster, Massachusetts

Dear Bill:

Is my face red.

This is the first chance I have had to attend to my dictation
and realize that the appraisal you wanted is long overdue.
Please forgive me. It is now enclosed. *Filed in Appraisals file,*

I just received an envelope with all my travel tickets and
realize that I shall be gone for about ten days, leaving on
April 27th and returning on May 6th. Any time thereafter
will be fine for the Marin siesta.

And so, best regards.

Sincerely,

EGH:ph

May 4, 1966

Mr. Leon Anthony Arkus
Assistant Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Arkus:

Your note of May 2nd has arrived during an absence of Mrs. Halpert from the city. We here however are certain that Mrs. Halpert will be most happy to look at the Kuniyoshi and to let you have her opinion of its value, upon her return shortly.

We shall be glad to arrange to have Budworth pick it up for the return trip after she has seen it.

Sincerely yours,

Margaret M. Babcock

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

April 30, 1960

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Surette M. Zurcher

DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

As you know, we are about to purchase a building for A F A's National Headquarters. You mentioned some time ago that you would like to contribute \$2,500 toward the building and asked me to notify you when we would like to receive the check. We would be happy to have it any time at your convenience within the next month or two in order that we can proceed with the necessary alterations.

If by any chance you could consider a similar contribution in the next calendar year, it would help us a great deal to know of your intentions. There are many decisions to be made as to the extent of the remodeling and ways and means of financing the mortgage, which will depend a great deal on what we can count on in the next year or two.

You are most kind to offer to help us with this project, and I do hope you will take great satisfaction in seeing it move forward. I am anticipating the day when we can invite you and all the others who have helped to make this dream come true to attend a gala party in our new quarters.

Kindest regards.

Sincerely,

Harris K. Prior
Director

HKP:rw

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

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April 22, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery,
32 East 51st Street
New York 22, New York

Dear Edith:

At a meeting yesterday of my Art Committee they voted to purchase the Zerbe at your special museum price of \$450. It really is a first class picture by him and I am delighted to have it. As I have probably told you, we are strong in the watercolor and gouache field and I like to add fine examples such as this whenever I can.

Would you be kind enough to send me a bill in duplicate which I shall approve for payment.

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

April 23, 1960.

Miss Margaret McKellar
Executive Secretary
The Whitney Museum of American Art
22 West 54th Street
New York 10, N. Y.

Dear Miss McKellar:

Will it be satisfactory to you if we pick up the Stuart Davis
paintings EGGHEATER NUMBER II and OWHI IN SAND PAC either
Tuesday, May 3rd, or Wednesday, May 4th?

A self-addressed card is enclosed for your convenience in
replying.

Sincerely,

EGH:ph
Enclosure

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 28, 1960

Mr. Henri Derra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Derra:

Just before Mrs. Halpert left for a trip to Sarasota and Chicago she asked me to drop you a note to say that she was sorry not to have had time to go over the material you left with her but would get in touch with you about it when she gets back in ten days or so.

Sincerely yours,

Margaret M. Babcock

April 23, 1960

Mr. Leon Gordon Miller
1220 Huron Road
Cleveland 15, Ohio

Dear Mr. Miller:

This is just to acknowledge receipt of your letter of April 18th (the director's name, incidentally, is Mrs. Edith G. Halpert) and to let you know that upon her return from an extended trip -- on or about May 6th or 7th -- your letter will be brought to Mrs. Halpert's attention.

Sincerely yours,

Margaret M. Babcock

435 5.12

the dallas museum for contemporary arts

3415 CEDAR SPRING ROAD

dallas 19, texas

LAKEVIEW 6-8855

April 22, 1960

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your letter of April 16.

I understand your reasons for not donating works by living American artists and respect them. I am wondering myself why more Dallasites have not purchased paintings from you recently. I am aware of several Ben Shahns, Charles Sheelers and John Marins in Dallas that have been purchased in the last five years but perhaps we have not been able to educate the buying public to the higher prices of most of your artists. I think our museum can do a good job in this field now that Douglas MacAgy is here.

As you know, Young Collections did a good deal towards stimulating and encouraging people to buy contemporary paintings but we have a long way to go.

I appreciate your forthrightness as always. I would think that if there were a Kuniyoshi or Marin drawing or lithograph that you felt you could give, either would sell well.

Let me know what you decide and do come to see us.

Fondest regards,



BM/mja

OK

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

April 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22.

Dear Mrs. Halpert:

Herewith a fourth installment for the little
O'Keeffe, i.e., 'Tan Clam Shell. This time \$100.00.

With best wishes,

Sincerely yours,

Charles E. Buckley

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1985

Mr. Gibson A. Dones, Dean
Yale University School of Art and Architecture
New Haven, Connecticut

Dear Mr. Dones:

Indeed we shall be very glad to cooperate with you in lending the paintings Mrs. Winder selected during her recent visit. A consignment is enclosed.

No doubt you have made arrangements with Bulwerth to pick up the paintings before June 15th as we have no facilities for making the deliveries and it is customary for the consignee to assume complete responsibility of picking up the paintings at the gallery, transportation, insurance premium, et cetera.

Under separate cover we are sending you biographical data on the three artists, and unless I hear from you to the contrary, the paintings will be ready for pick-up on the 13th. There is no immediate hurry in connection with the return of these paintings in July since the gallery is closed during the two summer months (July and August) but we are prepared to accept any deliveries, if advised forty-eight hours in advance.

Sincerely yours,

EGR:ph

May 2, 1960

Mr. Theodore D. Taussig
120 Wall Street
New York, N. Y.

Dear Mr. Taussig:

We are borrowing a painting by Stuart Davis entitled "Vign" from the Museum of Modern Art which we should like to have covered by \$15,000 insurance. The painting will be picked up by our truckman on May 4th and is to be covered from that date until it is returned to the Museum about June 6th.

The premium is to be billed to the gallery.

Thank you

KRAUSHAAR GALLERIES

1055 MADISON AVENUE

NEW YORK 26, N. Y.

LEHIGH 5-8888

ANTOINETTE M. KRAUSHAAR

May 6, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

The painting by André Derain "Head of a Woman" (Mrs. Carso)
was purchased in 1925 from the Leicester Galleries in
London. We sold it to Mr. Saklatwalla several months later.

I am sorry not to have sent this to you sooner, and hope
that your customer will be content.

Sincerely,

Antoinette

AK:cm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

April 26, 1960

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I have your note of April 23.

Something on the Right Ball will be
shipped to arrive on or before May 3.

On May 9, unfortunately, I must appear
at an important hearing of our City Plan-
ning Commission at which the Museum is ask-
ing for a considerable sum of money for
construction. Under the circumstances, I
must miss the party.

Best regards to you and Stuart Davis.

Sincerely,

HENRI MARCEAU
Director

NM/AD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mrs. Thomas S. Lamont, <i>New York</i>	Mrs. Arthur K. Watson, <i>Connecticut</i>
Mrs. Henry Goddard Leach, <i>New York</i>	Mrs. Thomas J. Watson, <i>New York</i>
Mrs. George C. Lee, <i>Massachusetts</i>	Mrs. Vanderbilt Webb, <i>New York</i>
Mrs. Oswald B. Lord, <i>New York</i>	Mrs. Knight Woolley, <i>New York</i>

May 2, 1960

Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Dwight:

Although Mrs. Halpert is in Chicago, I am sending
you a photograph of the sculpture "Deposition"
by Jack Zajac requested in your letter of April 29th.

When Mrs. Halpert returns on May 6th she will send
you the museum price on this sculpture.

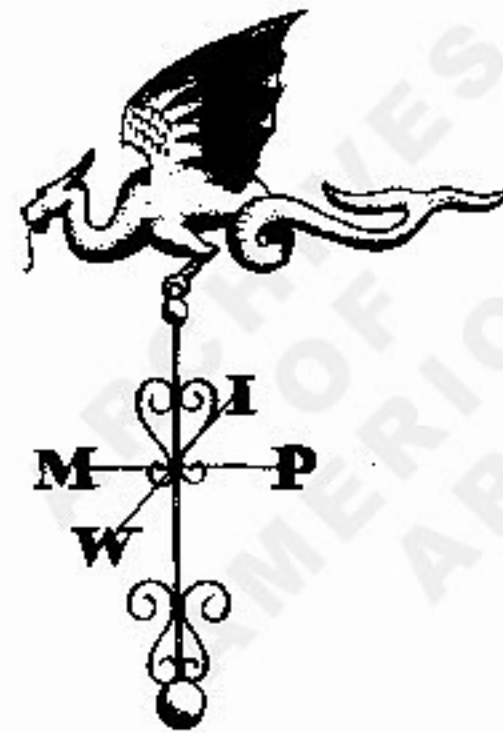
Sincerely yours

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

COMMUNITY ARTS PROGRAM
RICHARD B. X. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SW 11: 7-0000



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 29, 1960

Mrs. Edith Gregor Halpert
Director, Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

If it would be convenient for you, I should like to come and select the work for the ROOT ART CENTER SHOW the morning or afternoon of Friday, May 13. Should this be a bad time for you, please let me know of a more suitable date when I may come.

Cordially,

Joseph S. Trovato
Joseph S. Trovato
Assistant to the Director

JST:awh

*He phoned 5/10/60
per EGH
Initiated reply
cancelled*

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1446

April 22, 1960


Dear Larry:

I have ordered the prints you requested and I'm also sending under separate cover one print each of the 4 most recent Rome sculptures so that we can conform our numbers.

On Monday I will ship out the ~~Stewart~~^u Davis painting.

What can I get for you in Paris, or Rome, or Venice, or London?

Yours,



Mr. Lawrence Allen
The Downtown Gallery
32 East 51 st.
New York 22, N. Y.

FL:gn

April 27, 1960

V'Sacke
301 Scribner
Grand Rapids, Michigan

Gentlemen:

On October 12, 1959, we lent you for exhibition the Stuart Davis
Design for Flying Carpet.

Will you please let us know when we may expect the return of
this picture as Stuart Davis is eager to have it in his possession.

May I hear from you shortly?

Sincerely yours,

EGH:pb

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WICHITA ART MUSEUM

812 STACKMAN DRIVE • WICHITA

April 24, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Wichita Art Museum Members, Inc. is instituting a new rental sales plan for the Wichita Art Museum. Approximately 75% of the works of art to be shown in the initial exhibition at the Museum from May 19 to May 30 will be from artists of this region. We would like to include some works from other times and places. Would you be willing to consign to the Museum about six works of art for a period of seven months for rental or sale?

For the present, we have placed a limit of \$750 on all items, and we are especially interested in having a good selection of lower-priced works so as to encourage new collectors. We would be particularly interested in 20th century Americans: Demuth, Marin, Kuniyoshi, Kuhn, Shahn, Pascin, Sheeler, and other Murdock Collection artists.

Insurance will be carried by us on whatever basis is suitable to you. Rental will be to museum members only and rental agreements will prevent reproduction in any form, and any cleaning or repair will be forbidden. Instructions on suitable hanging conditions will be affixed.

We appreciate your cooperation in this important aspect of our public education program. As our opening date is less than a month away, a prompt answer would be greatly appreciated.

Sincerely,



Jayne Seydell Milburn (Mrs. Glenn)
Member of Board of Trustees

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April 23, 1960

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

Please don't think that I have neglected you — I wouldn't think of doing so — but I decided that it was necessary to have several opinions before writing to you.

Three restorers who have examined the picture all seem to agree that action of any kind at this time is premature.

Since the painting is only two or three years old it would be dangerous — they say — to put it through the process of relining. Pressing the picture would be equally dangerous as it takes a longer period for the paint to adhere to a given surface. Actually, according to all three, it is just a matter of someone poking his hand inside the cardboard which was loose and making those indentations. The collective advice is to let the matter ride for two or three years or until there are signs of paint cracks. It will then be appropriate to do the relining or pressing, without affecting the overall color of the painting.

I have always adhered to the theory that the experts know best and hope that you will agree with me in that respect and will have the picture in its present state hanging in your home until about 1962 when the slight damage can be repaired.

Please let me know whether this will be satisfactory with you. Meanwhile, I would file a claim with the insurance company, with the proviso that the sum for the restoration will be paid at the specified time or immediately. I can get an official written statement from any one of the restorers but I can tell you that the figure will amount to approximately \$250 when and if the relining is done.

And so, please cheer up, as the damage is really quite slight and also the first relating to any of the Sheeler paintings.

My very best regards.

Sincerely yours,

Edith

BRANDT

PUBLIC RELATIONS AND PROMOTION

147 E. 50TH ST. NEW YORK 22 - N. Y.

April 20, 1960

Dear Mrs. Halpert:

My wife and I had really looked forward to meeting Tsung Yu-Hu Monday night, but one of those last minute client situations made it impossible. Thank you for thinking of us.

Apparently for the present at least, our friend is getting the message from his Shahn.

Cordially,

Alan Brandt

(LA)

Pl put her name
on card

Nathan Sledge
1956³ Canterbury Rd
Detroit

our statement I noticed
one. Sheeler U. C. L. A.
Catalogue marked
\$ 25.⁰⁰ Is this a
mistaken figure?

With kindest re-
gards
Lillian Sledge

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

April 27, 1960

Dear Edith:

We are looking forward to having you on our jury next week and believe that you will be kept quite busy as we have an unusually large entry amounting to nearly 1700 objects.

I should like to have you meet in my office on Tuesday morning, May 3 at 9:30. Various things have been planned for you while you are here. We shall have lunch at the Art Institute on Tuesday, but on Wednesday, will lunch at the Arts Club. Mr. and Mrs. Allan McNab will be your host and hostess at dinner at the Tavern Club on Tuesday evening at 7:30.

Yours sincerely,



Frederick A. Sweet
Curator of American Painting and Sculpture

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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April 23, 1930

Mr. Rufino Silva
2827 North Broadway
2nd floor
Chicago 14, Illinois

Dear Mr. Silva:

Thank you for your letter.

Much as I should like to take advantage of your kind invitation I doubt whether I could fit in a visit during the tight schedule under which I shall be working from the time I arrive until the time I leave. If by any chance I can extricate myself from these duties, I shall be delighted to call you at the number you listed.

Sincerely yours,

RGH:ph

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

NEW YORK UNIVERSITY-BELLEVUE MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
400 EAST 84TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 6-1842
April 28, 1960

The Downtown Gallery
32 East 51st Street
New York City
Att: Mrs. Edith Alpert

Re: SHEELER, CHARLES
Bal. as per statement-3/9/60-\$130.95

Dear Mrs. Alpert:

The Institute of Physical Medicine & Rehabilitation is a non-profit organization. If we are to carry out our program, it is necessary that we collect from patients for services rendered.

* [For this reason, we must insist that you make immediate arrangements to close your account. Your payment will enable us to avoid steps which would reflect on your credit rating.

Yours truly,


K. Tintner
Auditor

*This, if I may say so, is outrageous.
I have been paying the bill regularly*

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Free to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

10 May 1960

Mrs. Edith Halpert
32 East 51 Street
New York, New York

Dear Edith:

An extended postscript -- finding biographical material on Dickinson turns out to be a problem. I thought of writing to some people who knew him and especially interested in any data on his industry series of about 1924. I feel very fortunate to have been able to get the example from Whitney and Columbus of the "Factory" paintings. Can you suggest the names of anyone to whom I should write about Dickinson -- his family, friends, etc?

Best wishes,

Martin

Martin Friedman
Curator

MF:da

*I understand that Charles Denial will be visiting
Columbus next week and am trying to
intercept him there via Atkinson.*

THE UNIVERSITY OF NEBRASKA
LINCOLN 6. NEBRASKA

ART GALLERIES
209 MORRILL HALL

May 3, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

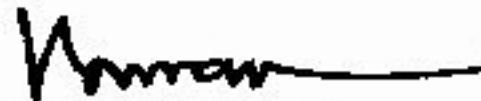
Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for the photographs. Mr. Zajack~~X~~ looks better and better.

I expect to be in New York shortly after the 15th and will be in touch with you at that time.

Sincerely,



Norman A. Geske
Director

NAG:gd



NATIONAL BLANK BOOK COMPANY

Bound Books • Loose Leaf • Visible Records • Machine Bookkeeping Equipment

HOLYOKE, MASSACHUSETTS

May 5, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Since I last wrote you several aspects of the Art Cover Program have changed.

For one, I am aware that the reproduction rights for a 20,000 copy run of a picture by a leading artist may cost more than my original \$250 quotation.

We are willing to be guided by the joint fee suggestions drawn up by Artists Equity and the American Museum Directors Association.

Our choice of pictures has changed. Partly as a result of my conversation with you we would now like to reproduce "Supermarket" by Ben Shahn, instead of "Vacant Lot" or "Spring".

We would still like to reproduce Mr. Sheeler's "Golden Gate". We have not decided whether "Golden Gate" will be printed in the first or second series, but would like you to ask Mr. Sheeler's permission on the assumption that it will be included in the first.

We would like to drop temporarily "Midi" by Mr. Davis.

I have asked Charles Cunningham, director of the Wadsworth Atheneum, to write Mr. Shahn, asking for permission, and to send a copy of his letter to you. In addition he is forwarding to Mr. Shahn a copy of the program description which I have enclosed in this letter.

I am also enclosing some samples of the cover stock, which is superior to the board on the notebook I left with you. It is Warren's Lustre Card, and we believe it will provide an excellent color printing surface.

We have also decided to send 3000 sample covers to our dealers, or 600 copies of each picture. These prints will not be wired to the notebooks and will not be sold.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 29, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York, New York

Dear Edith:

I find that I will be in New York on Friday,
May the 20th, and wonder if you would do me the honor of
dining with me that evening, c. 7:30. I would like very
much to bring you up to date with the activities and endeavors
of my staff.

Sincerely yours,



Director

HWW/arf

PS

Sorry to miss the Davis
Effluvia opening - give
him my best

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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THE UNIVERSITY OF VERMONT
ROBERT HULL FLEMING MUSEUM
BURLINGTON, VERMONT

APRIL 21, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

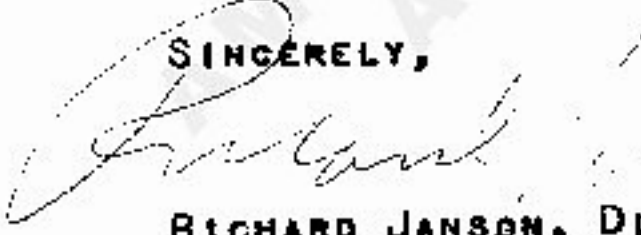
MRS. EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS HALPERT:

I AM SENDING BACK THE SMALL FIGURE DRAWING BY
DEMUTH. WE ARE KEEPING THE FLOWER PIECE WHICH
WE HAVE BECOME QUITE FOND OF.

COULD YOU SEND US A SEPARATE BILL FOR THIS?

SINCERELY,


RICHARD JANSON, DIRECTOR

RJ:AGS

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 13. IOWA

April 25, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

About two months ago a print by Ben Shahn entitled "Market Baskets" was stolen from our gallery. Since this was on loan to us from a private collector, I telephoned you immediately to know if there was a duplicate. Since you were out, I am not sure with whom I spoke, but the print was sent to us very quickly, for which I am most grateful. However, we can find no record of a bill and I would like to ask that you send us one in triplicate so that this matter can be cleared up with the insurance company. I apologize for not writing you sooner to ask for the bill.

With kindest regards,

Sincerely yours,

Eva Ingersoll Gatling

Eva Ingersoll Gatling
Acting Director

EIG:ji

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 23, 1969

Mr. William N. Eisendrath, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

Believe it or not I have not had an earlier opportunity to write to you about a program in which I have been involved. It is so complicated that I would prefer talking with you and am now checking with you to ascertain when, or rather if, or both, you plan to be in New York. Won't you please let me know.

My very best regards to the Eisendraths.

Sincerely,

EGH:pb

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 27, 1960

Mr. John Carter
Art Lending Service
The Junior Council of The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Carter:

Thank you for your letter referred to me by Mr. Maria.

We are very pleased with the sale of the two Guberna made by
the Art Lending Service and are enclosing our invoice.

Sincerely yours,

EGH:pb
Enclosure

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April 23, 1960

Mr. Robert Ahrens, Executive Director
The Adult Education Council of Greater Chicago
53 West Jackson Boulevard
Chicago 4, Illinois

Dear Mr. Ahrens:

Thank you for your very kind letter.

Much as I should like to cooperate with you in connection with your very interesting program, it will be impossible for me to make another commitment before the gallery closes for the summer on June 28th.

Since I have a responsibility at the gallery it is very difficult for me to take any more time out after this very active season. Should you decide to do something like this at some future time please do not hesitate to call on me as I should very much like to cooperate with you.

Sincerely yours,

EGH:pb

THE PRINT CLUB

1614 LATIMER STREET
PHILADELPHIA 3

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May 10, 1960

The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Sir,

We have a client interested in Ben Shahn's "Triple Dip". Would you please let us know if it is still available, and if so, what the cost would be? Thank you very much.

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/lc

Prior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MB
pe with
Sorry, edition sold out
I wrote but don't know what happened to cartoon
pb

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

April 30, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Edith:

Thanks so much for your letter of April 12th. We have decided that we will send you the Marin to apply the \$2,000 against our indebtedness. Does that leave a balance owing you of \$500? Please let me know and I'll send you a check for the difference.

Because I must go to Washington early next week and may not return home for several days, we probably will be unable to ship the Marin before about the middle of May.

Dorothy came home about a week ago because the children in New Jersey all seemed to be in somewhat better health. I plan to check up on them when I am in the East this time and will drop in to say hello to you if there is a moment to spare.

Sincerely,


James S. Schramm

JSS/jw

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

30" in 1 dimension May 2, 1960

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DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As you know, The American Federation of Arts is organizing an exhibition titled CONTEMPORARY SCULPTURE that will tour museums and art institutions throughout the country from November 1960, through November 1961. The exhibition will include about 30 examples by well-known sculptors and lesser known artists whose work gives promise of future recognition. The selections are being made for A F A by Abram Lerner, Curator of the Joseph H. Hirshhorn Collection.

Among the artists Mr. Lerner would like to be represented in the show is Jack Zajac, and we understand that a specific work will be selected at a later date. Loan agreement forms pertaining to Zajac's work are enclosed. Would you be so kind to retain the forms until the required information may be filled in. One copy, completed, should then be returned to this office.

A F A will, of course, assume all expenses connected with the preparation, care and transportation of the exhibition, and will insure all works included in the show under our all-risk fine arts policy.

We are most grateful for your cooperation, and will be in touch with you in the Fall.

Sincerely,

Virginia Field
Secretary for Exhibitions

VF:T
Enclosures

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April 20, 1960

Mr. Fernand Level
120 East End Avenue
New York, N. Y.

Dear Mr. Level:

The sculpture by Zajac which you were kind enough to lend for the exhibition has been returned to you and I want to express my gratitude for your generous cooperation and your help in making the exhibition one of the most successful events of the season.

Sincerely yours,

EGH:ph



**THE CITY OF NEW YORK
PRESIDENT OF THE BOROUGH OF MANHATTAN**

**HULAN E. JACK
PRESIDENT**

OFFICE OF

THE COMMISSIONER OF BOROUGH WORKS

21st FLOOR, MUNICIPAL BUILDING

NEW YORK 7, N. Y.

May 10, 1960

**32 E. 51st St. Corp.
E.G. Halperst Pres
32 E. 51st St.
New York 22, N.Y.**

Gentlemen:

Owing to your failure to comply with notices sent you to

Relay sidewalk where necessary at 32 E. 51st St.

this Department is prepared to perform said work in which event the cost thereof will be assessed against the property.

Unless this work is started on your behalf within ten days of date of this notice, we will proceed therewith.

If there is any reason why such action should not be taken, please notify this office forthwith.

Very truly yours,

ANTHONY J. DONARGO

Chief Engineer.

April 27, 1960

Miss Eva Ingersoll Gatling, Acting Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Miss Gatling:

It was so nice to hear from you. Quite a few years have passed since our last meeting and I hope we can get together in the near future.

As I am about to leave for a two-weeks trip I will not have time to check into the "Market-Basket" matter but am enclosing an invoice in triplicate as you requested.

Thank you for communicating with us.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert -
after talking to
you as the art part
in Sarasota, I'm
all fired up again
about gallery work.
If only I had
met you 3 years
ago —
5/3/68 Jane Wiley

Mrs. Edith Halpert.

5 May, 1960

I will write you again shortly. You can imagine what a see-saw this loan distance business is turning out to be.

With all best wishes,

Sincerely,

Martin

Martin Friedman
Curator.

mf:lc

I wrote to Sheeler, telling him how things were going and even got a reply with his quivering but definitely authoritative signature. Good for him !!

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April 26, 1960

Mrs. Glenn Milburn
Board of Trustees
Wichita Art Museum Members, Inc.
619 Stockman Drive
Wichita, Kansas

Dear Mrs. Milburn:

I am sorry that Mrs. Halpert will not be able to let you have the prompt reply to your letter of April 24th you hoped for as she is away on a speaking tour and serving on a jury beyond that. But you may expect an answer from her just as soon as she gets back, shortly after the 7th of May.

Sincerely yours,

Margaret M. Babcock

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April 21, 1960

Mr. George Lacina
Newcomb-Macklin
400 North State
Chicago, Illinois

Dear Mr. Lacina:

Please make the necessary arrangements to have Mr. Tabisz pick up one painting and crate at the above address. The painting is by Stuart Davis entitled DESIGN FOR MURAL, and is to be crated and shipped to the following address:

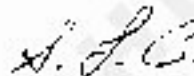
Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York



The painting is to be insured for \$500.00 and sent prepaid via rail-way express.

Thank you.

Sincerely,



Sandra Lee Carli

cc: E. Halpert

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See att.

April 23, 1960

Mrs. Frances Hemby, Secretary to
Mr. Tom Slick
National Bank of Commerce Building
San Antonio 6, Texas

Dear Mrs. Hemby:

I cannot tell you how embarrassed I am about the late receipt of our invitation addressed to Mr. Slick. As a matter of fact the invitations were mailed — and our porter delivered them to the post office — on the evening of Tuesday, April 12th. After all, however, I suppose one can't sue the post office.

I hope Mr. Slick will come in while the show is still on view. Thank you for letting me know.

Sincerely yours,

EGH:pb

DR. JOHN J. MAYERS
84 METROPOLITAN OVAL
NEW YORK 62, N. Y.
UNDERHILL 3-3777
ORTHODOX EXCLUSIVELY

April 26, 1960

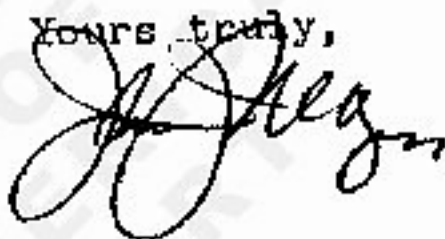
Downtown Gallery
32 East 51 Street
New York, N. Y.
Mrs. Halpern

Dear Mrs. Halpern,

It was very nice to have seen the
reproduction of my Kuniyoshi in the
New York Times this past Sunday.

However, since you know that the
picture is in my collection, I am
surprised that you did not call to let
me know of your plans.

Yours truly,



JJM:tp

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 23, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

As Mrs. Halpert was about to board a jet for points south and mid-West, she asked me to drop you a note to say that she will write you as soon as she catches her breath after she gets back in ten days or so. Your letters of March 8th and April 19th await her return in a priority folder.

Sincerely yours,

Margaret M. Babcock

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Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

May 10, 1960

Mr. Abram Lerner, Curator
Joseph H. Hirshhorn Collection
24 West 67th Street
New York, N. Y.

Dear Mr. Lerner:

Upon my return from a two-weeks' trip to Sarasota and Chicago
I found a letter from Virginia Field of The American Federation
of Arts referring to a sculpture by Jack Zajac which you had
— presumably — selected for the sculpture exhibition scheduled
as of November 1960.

As I have no recollection of such a request, I am writing to
ascertain whether you would be good enough to give me the specific
title so that I may fill out the forms which she sent to us.

Many thanks and best regards.

Sincerely yours,

ECH:ph

P.S. I also want to express my appreciation for your cooperation
in letting us have the Stuart Davis for the show.

April 27, 1968

Dr. L.J.F. Wijnbeek, Director
Gemeentemuseum 's-Gravenhage
Stadhouderslaan 41
Postbus 78
The Hague, Holland

Dear Dr. Wijnbeek:

Yes, I have received word from Mr. Sandberg regarding the new complications which have arisen in connection with the Shahn exhibition.

Unfortunately, Porter McGray of the Museum of Modern Art left several weeks ago for Italy and will not return until about the time you plan to be in New York. Thus it is both inevitable and might be a good idea to let the matter ride until a meeting at the first opportunity you have after your arrival as of May 18th.

I look forward to seeing you. Won't you be good enough to telephone the gallery when you reach New York so that we can work out a more specific schedule?

Sincerely yours,

RMH:ph
Copy to Mr. W. Sandberg
Stedelijk Museum
Amsterdam

April 27, 1980

Mr. Charles E. Sawyer, Director
Museum of Art
University of Michigan
Ann Arbor, Michigan

Dear Mr. Sawyer:

Your letter addressed to Abe Rattner was referred to me.

Unfortunately Rattner did not have an opportunity to check the actual painting and I would therefore suggest that the insurance company be alerted regarding the damage, with the understanding that examination of the picture by the artist and by a restorer will take place when the exhibition is returned to the gallery. Since Mr. Church felt that it would be safe to let it travel, this method may simplify matters. On the other hand, if the company will not assume the responsibility, it will be necessary to withdraw the painting and have it returned to us for inspection and repair.

I am sorry to bother you with this matter and shall be grateful for your help.

Sincerely yours,

EGH:pb

Copy to Mr. Abraham Rattner

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

April 23, 1960

Mr. Abram Lerner, Curator
Joseph H. Hirschhorn Collection
24 East 67th Street
New York 21, N. Y.

Dear Mr. Lerner:

On March 7th you were good enough to advise me that we may have the Stuart Davis painting TROP DE TEENS for our forthcoming exhibition. If it is convenient for you, we should like to have our truck pick up the painting on Tuesday, May 3rd, or Wednesday, the 4th, — whichever is more convenient for you.

A card is enclosed for your convenience in replying.

Sincerely,

EGH:pb
Enclosure

May 10, 1968

Mr. Edward M. Wright, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Edward:

As you were advised in reply to your letter of April 26th, I was en route to Chicago from Sarasota at the time and have just returned to a large, large batch of mail.

Your letter pleased me particularly as it is always nice to be told that we did well by a client, although I can boastfully say that this is not an infrequent occurrence.

Also, from a note attached, I gather that a photograph of the Zajas DEPOSITION had been mailed to you — and if you like, we can also send you a two-page spread reproduction of it (with color, yet) which was published in LIFE Magazine. This is unquestionably one of the most exciting pieces of sculpture that I have seen in a long, long time, and for your information Zajas is one of the two artists we have added to our roster during the past ten years, indicating how strongly I feel about his work and that of Tsong Yu-ha, a painter from Hawaii.

Despite the size, to say nothing of quality, the price for a museum is \$6000 net. Also for your information this is unique as it was executed in filiglass by the artist and is not a cast.

I am glad that you are coming to New York soon as I hope to make up for the strange evening spent here during your former visit.

My best regards.

Sincerely yours,

Edith

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JULIEN LEVY

HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT

MAY 2, 1960

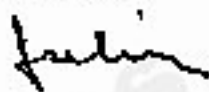
DEAR EDITH:

IN MANY WAYS I AM GLAD TO LEARN THAT THE O'KEEFE HAS NOT BECOME A VERY "EXPENSIVE" PICTURE AND I CAN AFFORD TO KEEP IT. MY FATHER WAS VERY FOND OF IT AND, IN A WAY, I WAS INSTRUMENTAL IN ENCOURAGING HIM TO BUY IT.

SO PLEASE DON'T SELL IT. I WILL PICK IT UP WHEN NEXT I COME TO TOWN. THAT MAY NOT BE FOR SOME TIME AND I HOPE YOU WON'T MIND HOLDING IT FOR ME FOR A WHILE LONGER.

SUMMER IS A 'BIGGIN' IN AND I HOPE WE MAY SEE YOU SOON ON OUR WAY.

SINCERELY,



HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

April 22, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Betty Ecke is back all aglow. Thanks for everything. I say this because her success is something that means a lot to all of us here, and heaven knows you have done a wonderful job for her.

Thanks too for thinking of the possibility of some Halpert Foundation Fund help for one of our people. As things turned out, he can't get away anyway, unfortunately. He leads a complicated life.

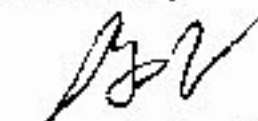
Our funds have been forthcoming, so we will tear apart all the galleries around our central court and build new galleries above them, keeping the present roof. This means that we will have to close up for at least 6 months. There is no other way to get into the building. Meanwhile, we are sending our top 100 Japanese things to Seattle and San Francisco for shows there while we are closed, and most of our Chinese paintings to Paris. Generous, aren't we?

All this means that we can't schedule for some time to come. Harris Prior has sent me catalogs and letters, and I will see him - and you - hopefully in New York sometime after May 15th. I have to go to Paris on the 26th after the Museum Directors meetings in Hartford, and we can chat about everything else.

The paintings came back safely and without a bill. Thanks loads.

With all best aloha,

As ever,



Robert P. Griffing, Jr.
Director

RPG:ly

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Dear Edith

Twenty years ago we
gave you your "Life begins
at Forty" birthday party in
our first apartment w. Dr.
and Mrs. Milton Kramer.
The twenty-five years of friendship
have been good ones. The inner
meaning strong enough to

Dear Edith: I gather you know all about this
I think the project has merit and I hope that
Ben Shahn agrees with us. The fee isn't
too large but we have found that printers
abandon the project. Best regards
Charlie
See you next Thursday

May 4, 1960

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn:

The National Blank Book Company has approached us on a project which I think has merit as far as the broadening of interest and understanding in contemporary American painting is concerned. The company makes collage and school notebooks which are distributed by some 3,000 dealers throughout the country. One of their representatives has talked with me about the possibility of using color reproductions of contemporary American paintings on the covers of these notebooks which, when they have finished being used, can be torn off and placed in a three ring notebook. The company proposes to reproduce five paintings the first year and to follow this up with other pictures which in four years would amount to twenty or thirty reproductions. A short text will accompany each reproduction on the back. They propose to prepare a short summary after the series is completed which will be a brief survey of twentieth century painting in the United States. The idea seems to me to have merit in making students conscious of our own artistic heritage and we have told the National Blank Book Company that we would be glad to cooperate with them in this program.

The printing and offset lithography will be done by Connecticut Printers, a local Hartford firm whom we consider to be excellent printers. They have done work for us, for the Museum of Modern Art, the Museum of Fine Arts, Boston and other museums. I am enclosing herewith a synopsis of the program as well as a copy of the Connecticut Printers' annual report.

We agreed to cooperate in the program subject, of course, to the approval of the artist such as yourself. We have pointed out that in the recently proposed program for color reproductions drawn up by the Association of Art Museum Directors and to be presented to the American Association of Museums that a flat fee of \$250 should be paid to each artist for reproduction rights. This fee has been determined through conferences with

EDMUND J. KAHN

1840 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

April 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

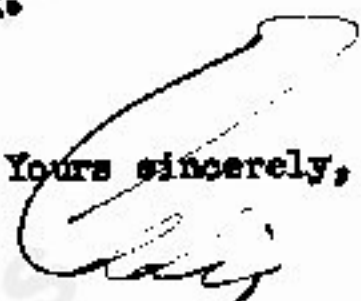
Dear Edith:

I have discussed your letter of April 23, 1960 -- I think it will be necessary that I file a claim at this time even though we intend to do the work later. Should I need further proof from you I shall let you know.

Will you kindly return the painting to the Dallas Museum for Contemporary Arts at 3415 Cedar Springs Road, Dallas 19 -- I'll see you in June and in a couple of years I'll get in touch with you about doing the re-lining.

Thanks very much for your help.

Yours sincerely,


Edmund J. Kahn

EJK:bls

cc: Mr. Douglas McAgey

Mr. M. J. Mittenenthal

Air Mail

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May 10, 1960

Mrs. Joseph M. Keller
3313 Oakland Street
Ames, Iowa

Dear Mrs. Keller:

Under separate cover we are sending you a replacement for the
LUPE AND MOLECULES #2 -- serigraph by Ben Shahn -- and I trust
that this will reach you in good condition.

Won't you please mail the enclosed form to us after affixing
your signature.

Sincerely yours,

ECH:pb

Enclosure

April 20, 1960

Mr. George Moldovan, Director
Art Institute of Zanesville, Ohio
Maple Avenue at Adair
Zanesville, Ohio

Dear Mr. Moldovan:

Your letter addressed to Mr. Marin has just been referred to me.

Indeed we shall be very glad to cooperate with you in connection with the exhibition you are planning for the month of October. We will have available prints by the following artists, but if you prefer to limit yourself to the three specified (names bearing the asterisk) we shall follow your wishes in the matter.

In all such cases we take it for granted that the consignee undertakes the expenses of packing, insurance, and shipping, and of course we always expect at least one sale to eventuate.

Kuniyoshi
*Marin
Rattner
*Shahn
*Weber

Incidentally, are you planning to make your own selection or would you like to have us choose the drawings and prints for you? Won't you please let me know?

Sincerely,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 27, 1966

Mr. Julian Levy
125 East 62nd Street
New York, N. Y.

Dear Julian:

See letter 4/22

I have corresponded with Georgia O'Keeffe about your painting and she recalls that your father bought it for \$1200 originally. However, she is willing to pay \$2000 and perhaps \$2500, as she does not like to have her pictures "floating around" as she calls it. Personally I think it is a good offer as I still doubt that we can get more than \$4000 tops for it, less the 25% commission. In this way you will receive the money immediately and I am quite sure that she will go up to \$2500 if necessary.

Best regards.

Sincerely,

EGH:pb

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1914-1915
1916-1917
1918-1919
1920-1921

1922-1923

1924-1925
1926-1927
1928-1929
1930-1931

1932-1933
1934-1935
1936-1937
1938-1939
1940-1941

1942-1943
1944-1945
1946-1947
1948-1949
1950-1951

1952-1953
1954-1955
1956-1957

1958-1959

1960-1961

1962-1963

May 8 1960

GILBERT

PARIS

FRANCE

Dear Edith: Your most fascinating letter of April 23 was most welcome, reaching us here shortly after our return from Rome.

Your report on the reversal in modern art (in which I concur) was of particular interest, as well as your amusing account of the non-beatnik art world and the meeting at the Four Seasons etc.

Abstract expressionism, generally speaking, is getting to be such a bore, a sterile deadend game. We went to the Museum of Modern Art of Paris to see the current Israeli show---same old stuff, except possibly with more vitality. It was, however, the five pieces of sculpture at the show that I really dug: they were extremely fine, contemporary, original yet within a classical context.

But I have written you about our plans, vague as they are. Wrote you two months ago at least. Same situation, namely that I can not get back until I finish my novel (and also arrange for the French publication of same, since this will be in this case an important corollary to the American publication). It would be foolhardy of me to quit in mid-book when I need so much material and find it almost daily. My rough guess is that it will be about six months to go, after which WATCH OUT..THE GILBERTS WILL BE ON YOUR DOORSTEP. Don't think we aren't wretched not seeing you this summer; I don't know why you had to pick this particular summer to settle down, though of course I do know how you want and need and deserve your Newtown rest. How beautiful it must be now.

Holly is concluding her series of childhood diseases: this week it is the measles--a rather rough case of it, high fever and great discomfort. But we hope she'll be over it in a few days---half her school is absent. Her grades have been excellent, though the measles will set her back. We think we'll be in Brittany for the hot months, and I'll send you the address as soon as I have it.

The weather here has been spring since February--very unique--and now we seem to be almost into summer; the city is very beautiful these days, particularly the cafes around Notre-Dame and the ~~the~~ Seine. We went with Jim Jones and his wife to a bookstore party for Lawrence Durrell yesterday, a very jazzy fete indeed. And while I was browsing around I came across a copy of Goosen's book on Stuart Davis for sale. Gave me a real bad nostalgia for Davis again.

We were at the U.S. Cultural Center last week seeing the exhibit of New York photographs; and we ran into Rosalie Berkowitz, after which we joined her and Dick Fleischman for dinner. He showed us the lithographs he's doing and I thought they were very agreeable--very safe and sound.

I hope this letter finds you in splendid Halpert form after your lecture tour. Lovelovelove from Virginia, Holly et moi

gil -

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MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

May 10, 1960

Dear Edith:

Enclosed is my check for \$26,000 to apply against your invoice No. 8938, dated April 18, 1960 covering the 5 paintings and 1 bronze I have purchased for the Shelburne Museum.

This will leave a balance due of \$13,900.

With many thanks and all good wishes,

I am

Sincerely yours,

Electa Webb

(Mrs. J. Watson Webb)

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Enclosure

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 6, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Gallery would appreciate hearing from you regarding the cost of repairing The Sabbath by Max Weber.

We would like to settle this claim promptly. I realize that the actual restoration will take some time, but we would like to know when to expect further information on this painting.

Sincerely yours,

Mary E. Hoffman
Mary E. Hoffman
Registrar

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Memo from Lawrence Allen

5/3/60

John Denman called from Seattle. Did not realize the Tseng Yu-Ho exhibition would be over so soon. Would like you to select a painting for him and send it out. I asked if he wanted photographs, ~~Will~~ ^{Will} trust your judgement in making a selection for him.

Miss Dorothy Miller came in to see the show

April 28, 1960

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Mr. Griffing:

On the eve of her departure for a speaking tour
Mrs. Halpert asked me to acknowledge with her thanks
your letter of April 22nd and to say that she will
be very glad to see you indeed in New York mid-May.
She will be back by the 7th or thereabouts.

Sincerely yours,

Margaret M. Babcock

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

KATHERINE KRAETZER 1917-
United States

Outpost Collage

Purchase 1959
Frederick P. Field Bequest

ALFRED LESLIE 1927- United States

Arcaro's Winner 1958 Oil and collage

Lent by Richard Brown Baker

CORRADO MARCA-RELLI 1913-
United States

Ception 1957 Oil and collage

Lent by Richard Brown Baker

ELIZABETH MCFADDEN 1912-
United States

Collage No. 48 1959 Collage

Lent by Betty Parsons Gallery

ROBERT MOTHERWELL 1915-
United States

Blue with China Ink—Homage to John Cage

1946 Painting and Collage

Lent by Richard Brown Baker

YUTAKA OHASHI 1923- Japan

Mashiko V 1959
Oil and paper on canvas

Lent by the Alan Gallery

EDWARD PLUNKETT 1922-
United States

Cigar Counter, Sheppard's Hotel
1959 Ink, tempera and collage

Lent by David Herbert Gallery

ROBERT RAUSCHENBERG 1925-
United States

Interior 2 1958
Combine—painting on canvas

Lent by Richard Brown Baker

ANNE RYAN 1889-1954 United States

5 small untitled collages
Paper and textile

Gift of Elizabeth McFadden 1956

ANNE RYAN 1889-1954 United States

Mallorca 1954 Paper and textile
collage

Anonymous gift 1955

KURT SCHWITTERS 1887-1948 Germany

Untitled 1921 Collage

Lent by Mr. and Mrs. Bernard Douglas

KURT SCHWITTERS 1887-1948 Germany

Prize Crop 1947 Collage

Lent by Kay Hillman

April 23, 1960

Mr. Thomas E. Baker, Co-Chairman
Sales and Rental Gallery
The Friends of Art
William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts
4525 Oak Street
Kansas City 11, Missouri

Dear Mr. Baker:

While I recall that very few paintings, drawings and sculptures have been borrowed from us for your sales and rental gallery, I can advise you that as of 1926 we initiated the "time-payment" plan and have continued this arrangement ever since.

Because we have no immediate contact with the client when the objects are bought through a museum gallery it has been customary for these organizations to wait until fifty per cent of the payments have been made, to add to the original fee, and to pay the balance in the way of commission when the final check reaches us. It is, as you realize, a rather complicated business but we cannot very well advance the picture and the money to the purchaser and to the museum respectively until we have received more than a token payment. Incidentally the token payment represents twenty per cent of the total purchase price, with the balance payable on a monthly basis for a period of six months on items under \$500 and an extended period varying with the increased price — and limited to a period of one year.

I hope this information is satisfactory to you.

Sincerely yours,

EGH:pb

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April 20, 1966

Mrs. Ivan King
1803 West Church Street
Champaign, Illinois

Dear Mrs. King:

Much to my regret I have to advise you that the silkscreen of SILENT MUSIC is no longer available. The entire edition was sold out quite a few years ago but we have a comprehensive selection of later examples in the same medium, the prices ranging from \$35 to \$175. The only one similar in subject matter is CALABAZON priced at \$60.

If you should be in New York at some future date, why don't you drop in and see the entire selection?

Sincerely yours,

EGH:ph

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April 22, 1960

Mrs. Gertrude H. Egner, Registrar
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Egner:

In reply to your letter of April 18th I want to advise you that the photographer retains the negatives on all paintings photographed by him. However, you may order directly from him whatever number of prints you desire. I am listing below the file number of each print for your convenience in ordering.

Battner - CRUCIFIXION IN BLUE 1953 - Baker 29-544

Marin - COMPOSITION CAPE SPLIT 1933 - Baker 27-388

The photographer is Oliver Baker, 25 Washington Square North,
New York 11, N. Y.

Sincerely yours,

EGH:pb

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8700

Statement issued in response to the "protest" demonstration announced for April 24, 1960.

The Museum of Modern Art has always welcomed comments on its program in whatever form.

Any institution with a program and collections as varied as ours assumes that some of the comment will always be unfavorable. We do not expect all individuals or groups to agree with us today any more than we did when we were last picketed in 1940 by the American Abstract Artists Association.

Rene d'Harnoncourt
Director
Museum of Modern Art

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

May 4, 1960

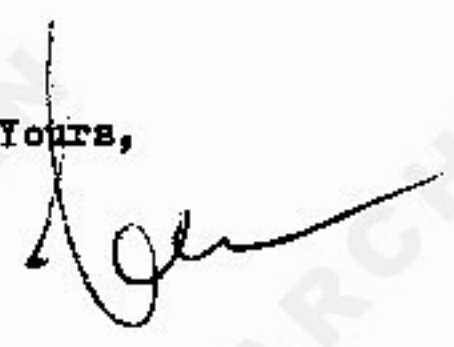
Dear Larry:

I have an order for a Shahn complete "Sacco and Vanzetti" - both words and music. If available, please send it right out to me.

I have arranged for \$50,000.00 insurance on the Marin shipment. Please let me know if this is sufficient but in any case, be sure to release to the truckers at the minimum valuation.

I am off to Europe a week from Saturday and will send you a picture postcard.

Yours,



Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

FL:gn

SWAIN SCHOOL OF DESIGN

WILLIAM W. CRAPO GALLERY

19 HAWTHORN STREET, NEW BEDFORD, MASSACHUSETTS

Told him I sent this letter
to you for consideration
S. Davis

29 April 1960

Mr. Stuart Davis
15 West 67th St.
New York 23, N.Y.

Dear Mr. Davis:

Because of your outstanding contributions in the field of painting we would be honored if you would accept our invitation to exhibit one of your paintings at the first SNEAAE. This painting will not be subject to jury action or awards.

Your acceptance will add much prestige to our 1st exhibition.

Please notify us as soon as is convenient in order that we may plan our special exh. area.

Thanking you in advance, I remain,

Very truly,

Norman Fortier

Chairman of Exhibition

NF/vc

P.S. Time magazine has written up our
current show (Ryder-Birnstedt) in
the latest issue.

2.7.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL

May 10, 1966

Professor Gibson Byrd
University of Wisconsin
Madison, Wisconsin

Dear Professor Byrd:

Upon my return from a two-weeks' trip I learned that you had called at the gallery and had made a selection of several prints for consideration.

I am very sorry to have missed you and am also equally sorry that we cannot send you the entire group which you chose. Unfortunately, Shah's WHEATFIELD is completely sold out with the exception of the one example which we retain for exhibition purposes only. In addition, Stuart Davis requested us to withdraw RUE DES RATS and PARIS STREET both of which were published more than thirty years ago, as there are only two prints left of each edition. He wants one for his own collection and we require the other for exhibition purposes. If you would like to have them sent out merely for exhibition, we shall be very glad to include them. Meanwhile we are shipping those which are available.

I hope that when you are next in New York I shall have the pleasure of meeting you.

Sincerely yours,

EGH:pb

in to publishing information regarding sales transactions.
securities are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
y be published 60 years after the date of sale.

DRAWINGS AND WATERCOLORS

Yasuo KUNIYOSHI:

Fisherman and Son. 1922. (12 1/2 x 9 3/4") 238
Girl Asleep. (15 3/4 x 12 3/4") 234
Girl with Black Hair. (13 3/4 x 16 1/2") 234
Rotting Away. 1940. (15 x 11 1/2") 126

John MARIN:

(As Mr. Marin suggested during our discussion, I have looked at the photographs of Marin watercolors which you have generously made available to the ART IN EMBASSIES project. I especially admired Eleven O'clock - October, 1952 and Sea Fantasy. 1952. -- and have ordered photographs of these works. 28x22

19x14

Georgia O'KEEFE:

(We are especially interested in locating a work by Miss O'Keefe which is similar in style and quality to her Portrait W. which was on view at your gallery in March of 1958)

I 1917 49
9x12

Abraham RATTNER:

Hands (one of the Last Judgement studies) 148
The Figure. 1954 (ca. 18 x 24") 88
Old Plow. 1950. (ca. 18 x 25") 119
V 38 30. (19 1/2 x 27 5/8") 133

Niles SPENGER:

Italy. 1921. (11 1/2 x 14) 81
Entrance to the Fort, Bermuda or Provincetown in Winter.
 ca. 1936 93

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April 23, 1960

AIR MAIL
SPECIAL DELIVERY

Mr. James Elliott
Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Jim:

My communications about the Stuart Davis must have become a
bore to you by this time.

However, I want to be sure that we have the painting on time
and am sending this as the last nuisance note, in the hope
that PREMIERE will arrive by May 3rd.

Won't you please use the enclosed card to advise me of the
shipping date?

Many thanks again.

Sincerely yours,

EGH:pb
Enclosure

April 22, 1940

Mr. J. W. Breslove
School Department
Barton-Cotton, Inc.
2304 Sisson Street
Baltimore 11, Maryland

Dear Mr. Breslove:

Mrs. Halpert, director of the gallery, is out of town
and will reply to your letter of April 15th upon her
return in about two weeks.

Sincerely yours,

Margaret M. Harbock

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 26, 1960
330 E. 4th St.
New York 9, N.Y.

Dear Sir:

I am interested in exhibiting in your
gallery.

If you wish to see some of my work,
currently I have eight water colors at
the Artst Gallery.

I enclose a self addressed card
for any information that you can give me,

Thank you,

Sincerely yours,

(Miss) Anthony

returned 4/28
"not adding to roster"

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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MILWAUKEE-DOWNER COLLEGE
2812 EAST HARTFORD AVENUE
MILWAUKEE 11, WISCONSIN

DEPARTMENT OF ART

Miss Georgia O'Keefe
The Downtown Gallery
32 East Fifty-First Street
New York, New York

Dear Miss O'Keefe:

The Exhibition Committee of Milwaukee-Downer College invites you to participate with approximately fifty American artists in an exhibition of "Contemporary Miniatures." Recognizing that small-scale evidence of an artist's work has significance in a consideration of his total oeuvre, this committee thought it would be interesting to bring together drawings and paintings no larger than seven by seven inches. We should be pleased to accept a sketch or a fully realized work of your choice.

The show will open on October 2 and close on December 11. All work will be shown under glass. For the convenience of assembling the exhibition, we should like to receive your work between September 17 and 24.

Chapman Memorial Library Gallery opened on our campus in 1937 with a Renoir show. It continues to serve the College and the Milwaukee community with exhibitions of drawing, painting, crafts, illuminated manuscripts, etc., organized wholly by our committee and drawn from artists, collectors, dealers, and museums. The gallery thus complements in a special way exhibitions sponsored by other galleries in the Milwaukee area. We intend to circulate a printed announcement.

We should hope to have your response before May 30.

Respectfully yours,

C. F. Riter

Carl F. Riter, Chairman
Exhibition Committee

*Sheldon
Radner*

May 6, 1960

*Pl. write
Museum as we
E. conf
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April 29, 1960

Dr. Mary F. Williams, Chairman
Department of Art
Randolph Macon Woman's College
Lynchburg, Virginia

Dear Dr. Williams:

I am sorry to have to report to you that Mrs. Halpert is away again — this time on a rather extended trip with two speaking engagements and a stint of jurying on her schedule.

We here do not know whether it will be possible for her to view the paintings by Elliott Tvery while they are in New York but your letter will be on her desk when she does return.

Sincerely yours,

Margaret M. Babcock

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**PARK
GALLERY**

20090 Livernois Detroit 21, Michigan

BERNARD R. COHEN DONALD F. MORRIS *directors*

May 4, 1960

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Lawrence,

Things are always better than we think. Our new location is doing wonders for us and I think that the sky will be rosy and free of clouds for some time to come.

The Marin is sold, and I enclose a check for \$1530.00, which is 15% less than the price you have on the receipt, as per our phone conversation.

I don't know when I will be in New York again, but I'll be in to see you again.

Sincerely,

Bernard R. Cohen
Bernard R. Cohen

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THE MUSEUM OF MODERN ART

NEW YORK 19

PORTER A. McCRAE
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

May 2, 1960

DELIVERED BY HAND

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I thank you again for your helpfulness during my recent visit to your gallery, at which time I was conducting research on our proposed exhibition of drawings and watercolors.

I am enclosing a list of works in which we have a special interest, and which we would greatly appreciate borrowing for a short period of time beginning May 3rd. If this is agreeable to you, we can have these works picked up during the afternoon of Tuesday, May 3rd.

Sincerely yours,



Elaine L. Johnson
Department of Circulating Exhibitions

Enclosed: List of works.

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PROTEST

AGAINST THE MUSEUM OF MODERN ART

"Art can occupy a central place in the life of the modern world only in-so-far as it can be applied to things the majority of people are intimately aware of."

From Mr. A. Packard's 1938 report to the Board of Trustees, on the then proposed Museum of Modern Art.

"As the Museum of Modern Art is a living Museum, not a collection of curios and interesting objects it can, therefore, become an integral part of our democratic institutions."

From President F. D. Roosevelt's 1939 address commemorating the opening of the Museum of Modern Art.

THE MUSEUM OF MODERN ART

has deteriorated into an institution for the dilettante;

has become a club of the initiated elite; which, along with favored galleries, artificially stimulates public interest, and by so doing encourages artists to execute absurdities for the entertainment of this special public;

has given excessive praise to limited technical experiments and the effusions of self-indulgence, calling these things great cultural advances;

has ignored vital contemporary schools of art in all countries whose diverse interpretations of life are not in keeping with its unnatural view of the world;

has attempted to elevate handicrafts, industrial design, and children's art to the highest forms of human endeavor;

has developed the public image of the painter as a madly inspired child, rather than an adult human being;

has, by all its policies and propaganda, deprived the public of a natural response to the art on its walls.

TO STIFLE ART by indifference, calculation and ridicule is a betrayal of the dignity of man.

It is time to protest against this continuing insult to the artist and all men; to rebel against the Museum's unfair practices; to refuse the prostitution that they require; and to demand a change in its policies.

DEMONSTRATION

organized by artists who believe in the above statement will take place in front of the

MUSEUM OF MODERN ART, 11 WEST 53rd STREET, SUNDAY, APRIL 24, AT 2:00 P.M.

JOIN THE PROTEST

For further information contact: John Dobbs 45 East 7th St. AL 4-1532
Daniel Brown 182 Avenue A OR 7-7935

THE INSTITUTE OF CONTEMPORARY ART
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

April 23, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I want to thank you for lending Ben Shahn's
"Alphabet of Creation" and the "Passion of Sacco
and Vanzetti" for our exhibition "100 Works on
Paper".

The show has already opened in Boston with
100 non-duplicative pieces. Certain of these will
be replaced by a selection of prints for the
European circulation. Opening in Austria, the
show will be part of this summer's Salzburg
Festival. Thereafter, the works will be
circulated to European museums and are scheduled
to return to the United States in the summer of
1960.

We realize that the works will be away for
a considerable period of time. However, we are
confident that their presentation in Europe along
with a suitable catalogue, will justify their
lengthy absence.

Sincerely,

Thomas M. Messer
Director

TMM:wm
Enclosures

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from both artist and purchaser involved. If it cannot be
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Herbert M. Rothschild

David M. Solinger

Eloise Spaeth

Edward D. Stone

Alan H. Temple

Hudson D. Walker

FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

April 27, 1960

To the Members of the Friends of the Whitney Museum
of American Art, Inc.:

NOTICE IS HEREBY GIVEN that the annual meeting of members of the Friends of the Whitney Museum of American Art, Inc. will be held at the Whitney Museum of American Art, at 22 West 54 Street, in the third floor gallery, on Tuesday, May 17, 1960, at 5:00 o'clock in the afternoon, for the purpose of electing directors of the corporation and to transact such other business as may properly come before the meeting.

By order of the Board of Directors.

Allan D. Emil
Secretary

Cocktails will be served following the meeting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 22, 1960

Mrs. Everett H. Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

It was wonderful to see you and so nice to meet your sister.

We are now having all four of the O'Keeffe paintings sprayed
and removing the glass so that they will have a permanent
protective surface. The Marin frame is being attended to also
and will be shipped to you within the next week or so, whereas
the O'Keeffe's can be forwarded earlier. However, would you
be good enough to follow the enclosed figures and add to your
insurance policy the five paintings as itemized. As I explained
our insurance ends at the portal.

I am very pleased that you agreed to try the paintings in your
own home and at your daughter's before making a final decision.
You may keep them for two weeks or more and let me know which
make you happy.

My best regards to you and Bishop Jones.

Sincerely yours

BBH:la

April 20, 1960

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

It was good to hear from you. I hope you have enjoyed your stay in Naples and that the weather was favorable.

It is quite all right for you to retain the transparency of the O'Keeffe and I do hope you will find the right spot for the original painting, either in Naples or in Milwaukee.

The information you requested in connection with the Rattner is listed below:

Abraham Rattner FIGURE 1953 39" h. x 32 $\frac{1}{2}$ " w.

We will await your delivery instructions on the letter.

My very best regards.

Sincerely yours,

EGH:pb

The Downtown Gallery
32 E. 51st Street
New York City, N. Y.

My Dear Mr. Halpert,

While in the City
May 25 + 26 I would
appreciate the help
of some one in your
Gallery regarding a
picture or two we
are seeking for our
modern design
home. An appointment
in the morning of either
day would help me
conserve time.

Yours truly,

Frederick B. Lingle
(Mrs F. E.)
Personnel Road
Sewickley, Pa.

May 8, 1960

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENIUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

April 26, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I will give you a ring when I get to
New York on May 11th and fix a time
for seeing the Folk Art. Would you
be free for lunch? I would be de-
lighted to take you out.

With best regards.

Sincerely yours,

C. C. Cunningham

C. C. Cunningham
Director

CCC:eg

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

IRWIN NYDICK, M.D.
80 PARK AVENUE
NEW YORK 16, N. Y.
—
OXFORD 7-1889

April 28, 1960

Mrs. Halpert
c/o The Downtown Gallery
32 East 51 Street
New York City, New York

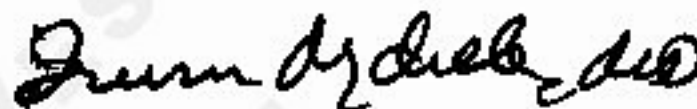
Dear Mrs. Halpert,

It is embarrassing and unpleasant for me to be forced to write concerning Mr. Sheeler's unpaid balance of \$240.00 dating back to December 1959. As you recall, both my secretary and I explained to you on separate occasions that I was visiting Mr. Sheeler at the Rehabilitation Hospital approximately twice weekly to supervise his general medical care and anticoagulation. This was a time-consuming hardship for us but we did this because of Mr. Sheeler's attachment to me, his need for care and your firm assurance that you understood this arrangement upon our mutual arrangement of his transfer from the New York Hospital. We should also like to remind you that you notified our office at that time that you and a group of Mr. Sheeler's friends were underwriting his medical care at the Rehabilitation Hospital, and this certainly includes my services performed in good faith.

Our office now finds itself in the position where both you and Mrs. Sheeler deny any responsibility toward this extremely modest fee. We do not feel this is appropriate, consistent, or justified, and a decision within the next ten days by you and Mrs. Sheeler would be greatly appreciated.

We have purposely not addressed this letter to Mr. Sheeler despite his affection for me since we did not wish to upset him and his finances have been managed by you and his wife during his tragic illness.

Truly yours,



Irwin Nydick, M. D.

IN:rnk
cc: Mrs. C. Sheeler
Mr. M. Altman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1960

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Philadelphia 1, Pennsylvania

Dear Henri:

As I advised you previously, I am delighted that we may have SOMETHING ON THE EIGHT BALL for our Davis exhibition.

I note also that it will be shipped to us in time to arrive here on or before May 3rd.

I hope that in this instance you will be among our guests honoring the artist, on Monday, May 9th.

My best regards.

Sincerely,

EGH:pb

V'SOSKE INC.

301 Scribner Ave. N.W., Grand Rapids, Michigan / Designers and Manufacturers of Custom-made Rugs

May 3, 1960

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Edith Gregor Halpert, Director

Dear Madam:

We are today returning to you the Stuart Davis Design for the
Flying Carpet by Railway Express, waybill No. 41444.

Thank you very much for lending this to us for our exhibition.

Very truly yours,

V'SOSKE, Inc.

By:

Frederick ten Hoor

FtH:gdz

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct. If you wish to publish the date of sale, please contact the publisher.

Appraisals

May 10, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Friedman:

I am very pleased to give you the current insurance valuations
on the paintings listed below.

Malston Crawford, THIRD AVENUE BL, 1949 oil	\$2000.
Stuart Davis, COLONIAL CUBISM, 1954 oil	\$12,500.
Tasne Kuniyoshi, LAY FIGURE, 1937-38 oil	\$6000.
John Marin, ROCKS, SEA AND BOAT, ROCK POINT, MAINE, 1932	\$4500.
Georgia O'Keeffe, LAKE GEORGE BARN, 1925 oil	\$4500.
Ben Shahn, ITALIAN LANDSCAPE, 1944 tempera	\$2500.
Charles Sheeler, BUILDINGS AT LERANON, 2. 1949 tempera	\$2500.
Charles Sheeler, MIDWEST, 1954 oil	\$6000.
Helen Spencer, THE WAKE OF THE HURRICANE, 1951 oil	\$3000.
Dufine Tansy, WOUNDED BEAST, 1953 oil	\$6000.

My very best regards.

Sincerely yours,

EGH:pb

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

April 20, 1960

Dear Edith:

I do not wish to become maudlin but the copy of your letter to Jack Zajac and your references about me in it mean a great deal to me. Needless to say your feelings are fully reciprocated.

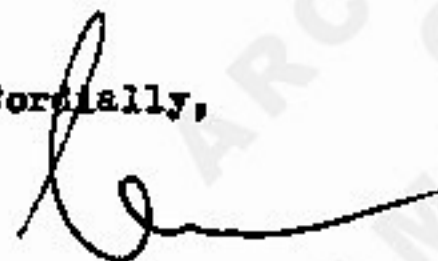
I think I will take your advice and stick to just black and white reproductions for the Marin show. Primarily because I will be away during the preparation of the catalogue and I don't want to make life too complicated.

I look forward to receiving the catalogue information and as many black and white photos as possible.

I am sorry that the young man from California doesn't seem to be the answer for you. I know how terribly difficult it is to find the kind of person you really need, and yet it is such a terrific opportunity for an ambitious young man, that someone worthwhile should show up before you get completely fed up with the morass of petty details and social obligations. I am going to spend ten minutes a day for the next two weeks trying to think of possible candidates for you.

Mitzi and the kids send their love,

Cordially,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

FL:gn

ERNEST KAHN, M.D.
74 SPARKS STREET
CAMBRIDGE 28, MASSACHUSETTS

April 30, 1960

Dear Sir:

This is to call your attention to the fact
that we have not received the Shahn print,
Super Market which we purchased on April
21st

Sincerely yours,
Ernest Kahn

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 4, 1968

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Mr. Kahn:

This is just to let you know that your letter of April 20th has been received during Mrs. Halpert's absence from the city. It will be on her desk upon her return shortly.

I am informed that the Shesler has been shipped to you in accordance with your instructions therein.

Sincerely yours,

Margaret M. Babcock

ring to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1960

Mr. Walter Werner
Hoffman Fuel
170 White Street
Danbury, Connecticut

Dear Walt:

Was I impressed? Your catalogue is so professional that it makes some of those poster announcements sent out by major galleries appear very old-fashioned. Gosh I wish I was not about to leave for Sarasota as this opening I would have enjoyed tremendously. Cheers to you.

Yes, I am going off on another talking engagement and will be gone until May 6th, but I shan't talk all the time. The schedule calls for two talks in Sarasota. After a couple of days of rest in between I have to fly to Chicago where I will serve as one of the three jurors for the regional -- Chicago et cetera -- show and hope to find some new hopefuls that compare with my two latest additions -- Zajac and Tseng Yu-ho. There will also be some social engagements which will tire me much more than the working activities.

I hope to see Charlotte and you when I return. As a matter of fact I just called the Newtown plumber to get the water situation straightened out as my pump went dead toward the end of the summer and he gave me a long line about the low table-land for a dug well and suggested that I go modern and have an artesian well. Tuesday night he will phone me to furnish the estimate and if I sell enough pictures and sculptures between now and then maybe I will break down and do it the expensive and easy way. Who knows?

After my return I expect to start my annual weekends and intend to spend both vacation months in Newtown this year with no side trips under any circumstances beyond Redding.

Best regards.

Sincerely,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

5
April 22, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Margaret McEwen
John Stuart Inc.
Park Avenue at 32nd Street
New York 16, New York

Dear Miss McEwen:

I am sorry to be late in answering your letter but I have been off on one of my trips. However, since you too were not returning to New York until today, all is well. Incidentally, I hope you had a pleasant vacation in the Adirondacks.

Because I am about to fly off again -- on April 27th -- and will not be back until May 6th, I want to advise you that we shall be very glad to supply you with three full sets of the six weathervanes. These are at a warehouse in New York City and may be obtained within twenty-four hours' notice. In my absence you may call Mr. Lawrence Allen who will take care of the delivery, or rather will have the material ready for your pick-up.

Would you like to have some publicity material? Meanwhile I am enclosing a release which explains to some degree how and why these "Cushing Originals" were made by us. It is very important, incidentally, not to call these reproductions, as they were actually made on the original molds used by the Cushing company and executed in exactly the same manner as during the Nineteenth Century. Each of these is limited to fifty copies and the date of execution is stamped to prevent any possible misrepresentation when it changes hands by way of resale by the individual.

Sincerely yours,

EBH:pb
Enclosure

X W for W

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MRS. JOHN W. KLUGE	MRS. ORME WILSON
MRS. RANDOLPH WINSLOW	

* *Associate Member*

April 23, 1960

Mr. and Mrs. Milton Leventhal
1150 Park Avenue
New York 28, N. Y.

Dear Edith and Mickey:

On March 7th you were good enough to advise me that we may have the Stuart Davis painting THE YELLOW PAD for our forthcoming exhibition.

If it is convenient for you, we should like to have our truck pick up the painting on Tuesday, May 3rd, or Wednesday, May 4th, — whichever is more convenient for you.

A card is enclosed for your convenience in replying.

Sincerely,

EGH:pb
Enclosure

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Holland-Goldowsky Gallery, Inc.

Paintings-Sculpture

28 April 60

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York.

Dear Mrs. Halpert:

We understand that you will be in Chicago next week to jury the Chicago and Vicinity Show at the Art Institute. We have a Marsden Hartley and a John Sloan that we think you will be interested in seeing.

Looking forward to meeting you.

Very truly yours,

HOLLAND-GOLDOWSKY GALLERY

Noah Goldowsky
Noah Goldowsky

NG/ap

THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 13, OHIO

May 3, 1960

Miss Edith Halpert
Mr. John Marin, Jr.
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert and Mr. Marin:

Once again we are getting ready for the annual jaunt to your fair city for the purpose of selecting paintings for our forthcoming Lending Gallery season.

Arriving New York May 22nd., we look forward to meeting you soon thereafter and to seeing what is going on in the current art world.

Sincerely,

Mary Woodbury

Mary Woodbury,
Lending Gallery

Elizabeth Morris

Elizabeth Morris,
Registrar

MW, EM/p

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May 10, 1960

Mrs. Glenn Milburn
Board of Trustees
Wichita Art Museum Members, Inc.
619 Stockman Drive
Wichita, Kansas

Dear Mrs. Milburn:

I have just returned from my trip and found your letter dated April 24th.

Unfortunately it is rather too late to have the material ready for you in time for your May 19th opening at this late, late date, with the shipping time required. Can this wait for your second session? I am sending this letter air mail and if you think that the shipment as of May 11th or 12th will be suitable, I shall see what I can find in the price category and what artists I can substitute for Kuhn and Passin who are not associated with this gallery and for Sheeler who has nothing available in any price category at present. The same is true of Beneth who is almost impossible to obtain even in the price range starting at \$2000.

I note that you make no mention of packing and shipping arrangements. You understand, of course, that these expenses are also the responsibility of the kind consignee.

In any event, I shall await your wire — and repeat that I shall be glad to cooperate with you if at all possible.

Sincerely yours,

EGH:ph

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FOUNDED 1840



P. O. Box 1672

STATE 7-0153

NEW HAVEN 11, CONNECTICUT

ROBERT E. GOLDBURG, *Rebbs*

HARRY SEERAN, *Cantor*

April 29, 1960

Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

When is Shalen returning?

Warm regards. I heard you said nice things
about me. It's mutual!

Sincerely,

Bob Goldberg

Installment on Ben Shalin "Maimonides" enclosed.

so
encl chk.

Call
Fritz Nathan
Ju 6-0348
re. Goldberg

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

May 6, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
22 East 51 Street
New York 22, New York

Dear Mrs. Halpert,

Many thanks for sending me the photo of the Zajac sculpture. I await word on price.

In the meantime, do you have Shahn's "Circus Tumblers", a drawing 24" x 33"? If not, could you send me the name and address of the present owner?

I'm looking for Shahn's of men working. Can you help me?

Hope to see you soon.

Sincerely yours,

Edward

Edward H. Dwight
Director

EHD/tw

MICHEL SEUPHOR 1901- France

Les Etats du Ciel 1955 Ink and collage

Anonymous gift 1956

GINO SEVERINI 1883- Italy

Composition with Fruit and Bottles
Drawing and Collage

Lent by Joseph Slifka

SEYMOUR SHAPIRO 1927- United States

68 Millington 1958 Color gelatins

Lent by the artist

JOSEPH STELLA 1880-1946
United States

Collage ca. 1922
Paper and cardboard

Lent by Rabin & Krueger Gallery

ESTEBAN VICENTE 1906- United States

Untitled 1957 Collage

Lent by Rose Fried Gallery

KARL ZERBE 1903- United States

Osprey Nest 1955
Polymer-tempera and collage

Purchase 1956 Felix Fuld Bequest

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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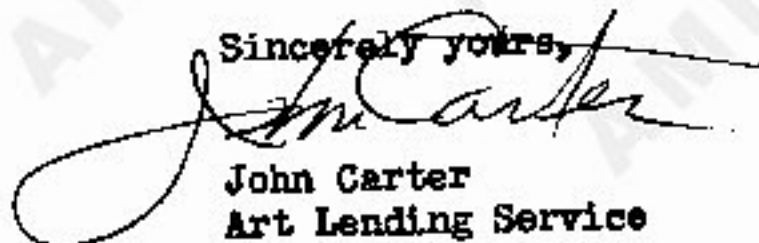
April 25, 1960

Dear Mr. Marin:

This is to inform you of the direct sale of the two Osborns, String Quartette, LS 596-649, and Made Up Landscape, LS 596-648. Enclosed is our purchase order # 24771 in the amount of \$372.00. If you will be good enough to bill the Treasurer's Office in this amount they will send a check to you.

Thank you for your cooperation in this matter.

Sincerely yours,


John Carter
Art Lending Service

Mr. John Marin, Jr.
Downtown Gallery
32 East 51 Street
New York, New York

ROUND-THE-WORLD FAIR

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April 21, 1960

Downtown Gallery
32 East 51 Street
New York, N. Y.

Gentlemen:

On behalf of the Round-the-World Fair Committee, I would like to express our thanks for enabling us to display your work at the Fair.

We are sorry that we were not successful in selling any, but perhaps you and we will both have better luck next year.

In any case, we are most grateful for the artistic prestige your exhibit added to our display.

Sincerely,

Reba I. Rottenberg
Reba I. Rottenberg
Chairman

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

April 28, 1960

Mrs. Samuel Yochelson
354 Woodbridge Avenue
Buffalo 14, New York

Dear Mrs. Yochelson:

This is just to let you know that Mrs. Halpert is away on a rather extended trip lecturing and jurying and that she will have your letter of April 12th on her desk when she returns in about ten days or so.

Sincerely yours,

Margaret M. Babcock
Margaret M. Babcock

Dear Mrs. Babcock,

I just had to
thank you for this courteous note.
It seems that in this materialistic
world, very few people take time
out for these simple kindnesses - I
do want to thank you and Mrs.
Halpert.

Sincerely -

K. H. J.

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- 2 -

Mrs. Edith Gregor Halpert

In addition we have ordered enough stock to print 500 copies of each print, without company advertising on the reverse, for the publications rooms of the participating museums. These will either be offered to the museum as part of its fee or sold to them at our printing cost, which will be approximately ten cents a cover.

I hope that your trip was satisfying and not too tiring.

I personally enjoy going places, but I usually find the transportation transfer harrying - especially that last leg in from LaGuardia.

I am looking forward to hearing from you.

Sincerely,

Austin W. Kenefick, Jr.
Austin W. Kenefick, Jr.
Product Research

AWK/sk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1969

Mr. Harry Tsuchidana
101 West 109th Street, Apt. 414
New York, N. Y.

Dear Mr. Tsuchidana:

Your letter of April 29th has been received during Mrs. Balpert's absence on a rather extended trip through the south and midwest.

I do not believe that she is considering adding further to her roster at the present time but your letter will be on her desk when she returns and if she is interested to view your work I am sure she will get in touch with you. In any event I know she will be appreciative of your interest.

Sincerely yours,

Margaret M. Babcock

May 10, 1966

Mr. Stephen A. Stone
160 Elgin Street
Newton Centre 59, Massachusetts

Dear Steve:

I just returned from my long trek to Sarasota and to Chicago and at 1:00 a.m. am still talking my head off into my little Ediphone.

I am very glad to send you the new insurance valuations and you will find the list enclosed.

It has been a long time since you and Sybil have been in New York and I hope to see you very soon.

My best regards.

Sincerely,

EOH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 23, 1960

Mr. Clyde Singer, Assistant Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown 2, Ohio

Dear Mr. Singer:

Upon receipt of your letter I checked our records and I found that the latest so-called award for Max Weber is that of Doctor of Fine Arts conferred by Pratt Institute — as of June 1959.

Max received the Honorary Degree of Master of Art from Bowdoin College in 1958.

Is Mr. Butler coming in to make the actual selections or shall I choose the individual paintings for the show? If the latter, the information will be sent to you immediately upon receipt of your reply. In any event you may be assured of one example by each — for pick-up about May 30th or earlier.

Sincerely yours,

EGH:pb

LB
MA **LONG BEACH MUSEUM OF ART**
Arts of Southern California

2300 East Ocean Boulevard
Glebe 9-2110

Long Beach 3, California
April 27, 1960

JEROME ALLAN DONSON
Director

Dr. Richard B.L. Melancthon, Director
Museum of Art
Henson-Williams-Proctor Institute
Utica, New York

Dear Dick:

I enjoyed meeting you and Jane when we had lunch with Edith Halpert on March 29.

I received word from Craig Hoerner that he can send me five copies of "Control of the Arts in the Communist Empire", one of which I will forward to you; he can send only two copies of "American National Exhibition- Moscow, July 1959" as the supply is almost exhausted. Therefore I will not be able to forward this one to you.

I am scheduled to give a paper at Yale on May 5, and most likely I will be in New York until the Boston meeting. Hope to see you and Jane sometime then.

Sincerely,

Jerome Allan Donsen

JAD:rq

LIST TO PHOTOGRAPH FOR MRS. GABE

SCULPTURE

✓ Desplau

✓ Kollwitz

✓ Lehmbruck

✓ Maillol

✓ Picasso

* Head of Woman

* Two Women

(single) Bust of Woman

* Figure

* Harlequin

* 2 small sculptures
on 1 negative

PAINTINGS

✓ Feininger

✓ Gris

✓ Kokoschka

✓

✓ Modigliani

Pascin

Lautrec

Evening on the Dunes

Abstraction

Antique Statue

Lily Gesinus Visser

Une Jeune Fille

(All but Le Nu Endormi)

Cafe (#58)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1966

Mrs. Charles Sydney Cutting
165 Park Avenue
New York, N. Y.

Dear Mrs. Cutting:

I have just returned from my two-weeks' travels and found a message to the effect that you had paid us a visit to see the Tseng Yu-ho exhibition. I learned also that you own a screen by this artist acquired about eight years ago.

Aside from my regret to have missed you I am very eager to know how you responded to her more recent work. As you may know, she is the first artist we have added to our permanent roster in ten years -- indicating how enthusiastic I am about her work.

I hope to see you or to hear from you shortly.

My very best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

make use of collage elements in fantastic juxtapositions. A different approach to collage, one in which the actual "meanings" of the collage elements have associative value, can be found in Arthur Dove's works of about 1925 and the present ones of Edward Plunkett.

Perhaps the dominant approach in collage today is made in more specifically painterly terms: in works in which artists -- usually abstract expressionists -- freely intermix painting and collage areas in dynamic compositions, such as in some early works of Joseph Stella, and in that of the contemporaries, Alfred Leslie, Robert Motherwell and Corrado Marca-Relli. More gentle and subtle is the abstract work of Yutaka Ohashi and Elizabeth McFadden, while Michel Seuphor utilizes collage in a more purely geometric manner.

Other artists have recently been investigating new technical approaches to collage. Mariska Karasz has sewn paper areas into her needlework "pictures"; Alberto Burri has adapted torn, jagged burlap to the abstract expressionist interpretation; and Seymour Shapiro has utilized cellophane papers for a new esthetic approach. The latter is a contemporary New Jersey artist, as are Katherine Kraetzer and Leo Dee. Although collage is, by its nature, most adaptable to abstraction, Dee has used it in a drawing of almost super-realistic style. The general tone of the exhibition is one of newness and excitement; much of the work purposely intends to shock and to amuse. It invites your attention as part of the artistic scene today.

BOSTON ARTS FESTIVAL

31 NEWBURY STREET • BOSTON 16 • COMMONWEALTH 6-1160

Managing Director
DIGGORY VENN

April 21, 1960

Honorary Chairman
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Miss Edith Halpern
32 E. 51st St.
New York City, N.Y.

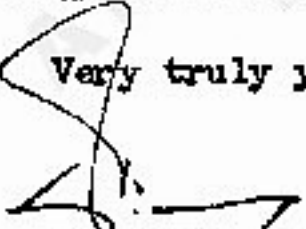
Dear Edith:

You know the Boston Arts Festival and what it does for art in general by discovering new talent, and exposing artists to what is possibly the largest art audience for any exhibition in the country - about half a million in seventeen days.

We are almost entirely citizen-supported, but our deficit, thanks to bad weather last year, is running about five per cent of our total expenditure over the nine years.

Are we a proper candidate for aid from the Halpern Foundation?

Very truly yours,


Digory Venn
Managing Director

DF:dw

THE UNIVERSITY OF VERMONT
ROBERT HULL FLEMING MUSEUM
BURLINGTON, VERMONT

APRIL 28, 1960

MRS. EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

THE DEMUTH STILL LOOKS GOOD AND I HAVE NO DOUBTS ABOUT IT, BUT COULD YOU GIVE ME SOME BACKGROUND ON THE PICTURE, WHAT COLLECTION IT MAY HAVE BEEN IN AND WHERE AND WHEN IT MAY HAVE BEEN EXHIBITED -- THE USUAL CATALOGUE INFORMATION, I LIKE TO BE UP ON WHAT I ADD TO THE MUSEUM'S COLLECTION.

SINCERELY,

Richard Janson
RICHARD JANSON, DIRECTOR

RJ:ACS

*Could find nothing other
than 3 uphuteems at DG*

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT

May 5, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Zorach exhibition will close on May 31 at the Contemporary Arts Center, Cincinnati, and will then be returned to New York by truck about June 10. Will you please let me know where you want the following works returned?

- Z Kiddie Car
- Z Artist's Wife
- Bathing Girl (Marin)
- Child on Pony
- ✓ - Reclining Cat
- Z Youth
- Z Tiger, Tiger
- Victory
- ✓ - Gray Rabbit
- Z Head of a Young Woman

- ✓ - Man of Judah
- ✓ - Reclining Figure
- ✓ - Frog
- ✓ - Head, pink granite
- ✓ - Head of Marathonian
- ± Puma
- Sea Gull
- ✓ - John the Baptist
- ✓ - Woman, Porphyry

Z MYRA
Oils, nos. 44 to 53; watercolors nos. 59, 60, 61, 63, 64 and 66; the drawings except for nos. 69 and 77; and the mounted photographs, nos. 80 and 81.

EMBRACE

Sincerely yours,

Margaret McKellar
Executive Secretary

Ornstein - D5

Oil - (48)
Dr - (79) (72) (74) (67)
- (76) (73) (78)

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May 10, 1960

Miss Virginia Chase
Assistant Registrar
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Chase:

Thank you for the check and your letter which I found on my return from a lengthy trip.

The framer did a good job and everything is in order.

Best regards.

Sincerely yours,

EGH:pb

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April 27, 1968

Mr. John M. Crawford, Jr.
46 East 82nd Street
New York, N. Y.

Dear Mr. Crawford:

Mr. Whitehead phoned me yesterday asking that I send you a \$1000. valuation on the Tseng Yu-ho painting.

Because we are not permitted to do so -- and the Tax Department checks on such transactions very actively in recent months -- may I make the following suggestion. Inasmuch as the gift will be deducted during the 1969 calendar year and you have time until December, why don't you give the picture to the Staten Island Museum on a loan basis. Within six months, or by the first of November, I can send you a legitimate appraisal at the increased valuation. This is the practice that is approved, as an immediate advance is not recognized on art gifts.

Won't you please let me know whether this will be satisfactory to you.

Sincerely yours,

ESM:ph

Saklatwalles

April 27, 1960

Miss Antoinette Kraushaar
Kraushaar Galleries
1055 Madison Avenue
New York, N. Y.

Dear Antoinette:

Have you had any opportunity to check on the Derain "Portrait of a Woman" which was acquired from the Kraushaar Galleries by Dr. Saklatvala?

The client requires some evidence of authenticity before the transaction can be closed.

Your cooperation will be greatly appreciated.

Many thanks.

Sincerely,

EGH:ph

May 10, 1909

Mr. K. Tintner, Auditor
Institute of Physical Medicine and Rehabilitation
400 East 34th Street
New York 18, N. Y.

Dear Mr. Tintner:

I have just returned from a lengthy business trip and find your letter of March 31st.

In checking with our bookkeeper I find no record of any outstanding amount and would therefore appreciate a complete resume so that the matter can be attended to shortly.

Thank you for your cooperation.

Sincerely yours,

ECH:pb

rior to publishing information regarding sales transactions, records are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 15, PENNSYLVANIA

MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR


May 2, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Miss Halpert:

A small Kuniyoshi painting is about to be given to Carnegie Institute. The owner would like to have it evaluated for tax purposes. If I have the painting sent to you via Budworth, would you have the opportunity to look at it and ask Budworth to return it to us? We would be very grateful for your kindness in this matter.

Sincerely yours,


Assistant Director

A/svs

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Office of the Dean

Yale University School of Art and Architecture

New Haven, Connecticut

May 4, 1960

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

As a member of the Executive Board of the New Haven Festival of Arts, I am writing to ask if your Gallery can assist us in obtaining works of art for the Loan Exhibit entitled "The Contemporary Landscape". I understand that Mrs. Winder, who is an active member of the Arts Festival Committee, has spoken to you about the possibility of borrowing three of your paintings. She has selected the following works:

Georgia O'Keefe-Summer Red-Yellow Cliffs, Ghost Ranch - 1940-36 x 24-\$3500.

Arthur Dove-Under Barge and Derrick-1931-30-1/2 x 22-1/2 -\$2000.

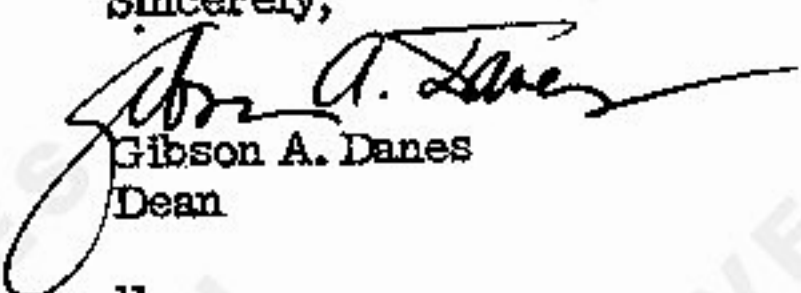
Max Weber-California Landscape-28 x 19-1952-\$4000.

The New Haven Festival of Arts will be held from June 23 through June 28. We are asking all dealers to have the works delivered to Budworth's by no later than June 15. The works will then be transported to New Haven by Cohen and Powell, a local firm, and they will be returned to Budworth the first week in July.

If these arrangements meet with your approval, can you verify the titles, size, the price(for insurance purposes), medium and date for each painting. In addition, can you provide us with some biographical data on each artist. In order to have complete copy for the program, etc., we should have all this information as soon as possible.

With many thanks, and all good wishes,

Sincerely,


Gibson A. Danes
Dean

May 10, 1960

Dr. Irvin Nydick
88 Park Avenue
New York 16, N. Y.

Dear Dr. Nydick:

Upon my return from a two-weeks' business trip I find your letter dated April 28th.

I was very much surprised to receive this letter as I did not assume any responsibility for any bills other than those I agreed on at the hospital proper. At the hospital I was advised that there was no need for any outside attention as they were fully equipped to handle the situation. Also it might be of interest that none of Sheeler's friends made any contribution whatsoever but I was happy to undertake the Rehabilitation Center bills although they ran considerably beyond my income. On the other hand I had never inferred that I would pay any other bills whatsoever. My understanding was that it was entirely a matter between you and the Sheelers and as a matter of fact I did not know that you continued your visits beyond the first week.

May I suggest that you discuss this with Mrs. Sheeler who is more familiar with the situation.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NATIONAL BLANK BOOK COMPANY

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HOLYOKE, MASSACHUSETTS

April 27, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is what the National Art Cover Program will be like:

We will print a series of five paintings by contemporary American artists. Each painting will be in four colors and will be printed on a coated card identical to the one I have enclosed. The card will be the cover of a student notebook similar to the one I left with you.

The front cover will contain, besides the picture, a credit line directly under the painting recognizing the owner; and, in a separate line of type, the name of the artist and the painting. There will be no advertising of any type - either writing or symbol - on the cover.

The name of our company and a space for the student's name will be printed on the back cover.

On the inside of the front cover will be a small amount of writing about the painting. It will be patterned on this selection, which has been taken from the catalog of the Hartford Athenaeum:

Midl by Stuart Davis (b. 1894),
American. Signed: Stuart Davis.
Oil on canvas, 28 x 36 in.

The artist has said that this painting of 1954 was the result of sketches made on the water front at Gloucester, Massachusetts, many years before it was painted. The method of abstraction suggests elements of a New England coastal town. The brilliance of the colors, like those seen at mid-day, has suggested the title.

from the catalog of the Wadsworth
Athenaeum, Hartford, Conn.

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April 23 - 1960

Dear Mrs Halpert,

Could we have prices
on Tseng Yu-Ho?

Is there any way
of sending a painting
on approval?

Yours sincerely
Mildred Gorman

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Many happy, healthy
years to you.

Helen, Milton and Rob